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# A DESCRIPTIVE CATALOGUE

OF THE

# MANUSCRIPTS

IN THE

# FITZWILLIAM MUSEUM.

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A

# DESCRIPTIVE CATALOGUE

OF THE

# MANUSCRIPTS

IN THE

# FITZWILLIAM MUSEUM

*WITH INTRODUCTION AND INDICES*

BY

MONTAGUE RHODES JAMES, LITT.D.,

DIRECTOR OF THE FITZWILLIAM MUSEUM;
FELLOW AND DEAN OF KING'S COLLEGE.

ILLUSTRATED WITH TWENTY PLATES IN PHOTOGRAVURE.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.
1895

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EIVSDEM MVSAEI
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# PREFACE.

THIS book has been written with two main purposes. In the first place, it is meant to be a complete guide to a particular set of manuscripts, those in the Fitzwilliam Museum: in the second place, it is meant to serve as a manual for those who wish to make a study of illuminated manuscripts in general. In order to help such students, I have added to this Preface a series of very elementary hints on the description and collation of manuscripts: and to these hints I venture to direct their attention. At present, I have to say something about the history of the Fitzwilliam collection, and the principle on which this Catalogue has been written.

In the year 1816 Richard Fitzwilliam, Viscount Fitzwilliam, bequeathed to the University the whole of his artistic collections and the sum of one hundred thousand pounds to be applied in housing, arranging, and adding to them. Of this gift, which rivals any ever bestowed upon either University, a number of illuminated manuscripts forms part; and it is one object of the present volume to furnish students with a full description of them, and of the additions which have been made to our Founder's original bequest in this department.

Lord Fitzwilliam seems to have formed the whole of his collection of manuscripts between the years 1789 and 1815. One volume (no. 34) had descended to him by inheritance, and he has inscribed in it the date (1768) of its coming into his possession. The rest of his manuscripts he either bought or received as presents. In no case has he recorded the occasion of a purchase, though notes of the price paid remain here and there. We are, however, able to trace his growing interest in the enlargement of his collection by

means of the dates of acquisition, which he has written in every volume[1].

Thus, in 1789 he bought four MSS.: then comes a period of inactivity, from 1790 to 1806, during which only seven volumes are added. In 1807, however, he acquired eight; in 1808, eighteen; in 1809, five; in 1810, twenty-one; in 1811, eleven; in 1812, twenty-three; only four in 1813; twenty-two in 1814; and six in 1815. Clearly then, during the years 1808 to 1815 illuminated manuscripts were especially attractive to Lord Fitzwilliam.

I hope that I may eventually succeed in ascertaining at what sales he purchased the various items in his collection; at present I have not seriously undertaken the investigation, nor have I judged it right to defer the publication of my Catalogue until this gap should be filled up.

If we add the Fitzwilliam Missal (no. 34), which our Founder received as an heirloom, to the sum of his acquisitions as detailed above, we get a total of 130 for his collection at the time of his death. But if we turn to his own numbering of his manuscripts, we find that it runs from 1 to 142. The fact is, that he included his printed *Horae* among his manuscripts. There are eleven of these; and one volume (56) is wanting. Whether it was a printed book or a manuscript, I do not know; but it was wanting in 1876 when Mr Searle's Catalogue was compiled.

The collection, as left by Lord Fitzwilliam, was sufficiently remarkable. The bulk of it consisted of *Horae*, as must be the case with any collection of illuminated books. There were ninety-seven of these books in the original bequest: there are now one hundred and twelve (nos. 47—158): so that, in respect of the number of *Horae* which it contains, this library will bear comparison with any in England, saving that of the British Museum. Besides *Horae* it included a fine Bible (no. 1), a *Legenda Aurea* (no. 22), a *Speculum Humanae Saluationis* (no. 29), a Pontifical of extraordinary merit (no. 28), a good Psalter (no. 12), and a Missal of considerable beauty (no. 30), besides a fair number of miscellaneous books. It will be seen therefore that, even without subsequent additions, this library of

[1] I have tabulated these dates, p. xlii.

manuscripts would have been well worth study. But a good number of additions have been made to it.

In the year 1876 Mr Searle found that the 130 MSS. of the original bequest had grown to 159 items. Some of these were single charters, and others were modern MSS. One only had been purchased; the rest had been given or bequeathed. Since then eighty items have been added to the collection, which now numbers two hundred and thirty-nine volumes, documents and fragments. The bulk of these have been purchased between 1887 and 1894: but donations have come in as well. And among its benefactors this department of the Fitzwilliam Museum has known none more conspicuous than the late Mr Samuel Sandars, whose name I have thought it only right to couple with that of Lord Fitzwilliam in the dedication of this book. It is not easy to find words which shall adequately, and yet not effusively, express the unostentatious generosity which characterised Mr Sandars in his dealings alike with the particular department which concerns us here, and with other University institutions.

Among the volumes added to the collection by purchase, since the publication of Mr Searle's Catalogue in 1876, a few are prominent, while all, I think, are interesting. The *Decretals* (no. 183) and the *Romaunt of the Rose* (no. 169) came from the Bragge sale in 1876. The Carew-Poyntz *Horae* (no. 48) was purchased from Mr Quaritch; and in 1889 two exceedingly interesting volumes were bought at the Hamilton sale (nos. 20, 27). A good many fine *Horae*, Psalters, and fragments have since been acquired.

The collection now contains representative specimens of a fair number of schools, styles, and periods of illumination. The continental Celtic style appears in the *Benedictional* (no. 27), which is the oldest manuscript we possess. Of English work there are specimens ranging from 1250 to 1500; Italian art of the fourteenth century is represented by the *Decretals* (no. 183) and by some fragments: but of the later styles there are some gorgeous examples: the *Pontifical*, which has been variously called Sienese, Milanese, and Florentine (no. 28), is the most beautiful. There is a majority of French and French-Flemish books, with a fair contingent of Dutch: Germany is not unrepresented; but of Spanish art there is no good example. Oriental MSS. hardly fall within our

scope: Lord Fitzwilliam bought none, and only one of those which we have has been purchased.

It is not, however, my purpose to give details here about the contents of the collection. An account of the *raison d'être* and method of this Catalogue will be more relevant. Those who have used the Rev. W. G. Searle's *Catalogue of the Illuminated MSS. in the Fitzwilliam Museum*[1] will probably be anxious to know why it was necessary to issue another catalogue of the same books in less than twenty years after the publication of a work so comprehensive and useful as is Mr Searle's. A glance at the pages of the present volume will most likely answer the question for them; but it is indispensable that an explanation of the difference between the two books in regard of their scope and method should be given in this place, and at some length.

In the first place, I wish it to be clearly understood that, save in certain respects, my book is not meant to supersede Mr Searle's work. His Introduction, in which an extraordinary amount of most useful information has been collected, will always, I take it, have a value of its own. No book is known to me which furnishes more practical help to the student of *Horae*, as showing what they contain, and why and how they differ from one another. Many hints which are of great use are also given on the artistic side of the subject: styles of ornament, and normal cycles of illustration, are specified: and an excellent list of reference-books is appended to the Introduction. When, further, we study the main body of the book, we find that the details are uniformly correct, and such historical and genealogical notices as were required are most accurate. In matters of heraldry, Mr Searle has smoothed my path in a way which I most gladly and gratefully acknowledge; but with sad misgivings that, where I have been left to myself in this department, I shall be found to have erred grievously. In fact, to Mr Searle's Catalogue and his Introduction I owe a great deal; and, the more I study the latter, the more serviceable I find it.

In spite of this, however, I believed, and still believe, that there was room for a new Catalogue; and for several reasons. In the first place, considerable accessions have come in since 1876. In

[1] Cambridge, 1876, 8vo.

the next, it seemed to me that the collection was of just such a size as to render possible the publication of an unusually full description of all the pictures in all the manuscripts. Here again I may be met by a pertinent question. Would it not have been sufficient to compile an Index on the model of Messrs Birch and Jenner's *Early Drawings and Illuminations* (Bagster, 1879), which serves as a guide to the contents of an enormous number of illuminated MSS. in the British Museum? Again I must answer that my object would not have been attained by such a course.

To a person who is looking for representations of particular scenes the book I have named is most useful. But to me it seems a more scientific and satisfactory procedure to approach the subject from the other side. The student of the history and development of manuscript illustration or of mediaeval art, wishes, or ought to wish, to know what cycles of pictures are contained in each volume: in what districts variations are found from a normal cycle, or from a normal treatment of a scene, and what those variations are. It is for such students that my book is intended. The collection which I have had to describe contains specimens of nearly all the books which were most commonly illustrated with pictures in mediaeval times; Bibles, Missals, Pontificals, *Speculum Saluationis*, and, above all, *Horae* are all represented here, the last named class very copiously; and any one who possesses examples of such books will be enabled, as I think, by this Catalogue to judge whether his specimens conform to an ordinary type or diverge from it. He will, besides, find a very large number of representations of Biblical and legendary scenes, and of saints, described and named, which may help him to identify similar scenes and persons whose meaning or whose attributes have perplexed him. The Catalogue is, moreover, provided with a series of Indices which have been drawn up somewhat on the plan of Messrs Birch and Jenner's. They are intended to be a complete guide to the pictorial and literary contents of the collection: and I hope that their arrangement and contents may commend them to those who use them. They have been drawn up under my direction by Mr H. A. Chapman, Senior Assistant in the Museum, to whom I am most grateful for his trouble in the matter (a glance

will show how great the trouble must have been); and they have been revised by myself.

From what I have said, it will appear that this Catalogue has a scope materially different from that of Mr Searle's. There is another material difference between the two books, that of their methods of classification. Mr Searle has adopted the plan of arranging the MSS. primarily according to countries, and, in the case of the French MSS., which are in a majority, of classifying them according to the styles of decoration which they exhibit.

His arrangement runs thus:

I. MSS. of Italian work (nos. 1—10).

II. MSS. of French work (nos. 11—93).

1. MSS. with no background to the borders.
   - A. MSS. decorated with 'Ivy leaf' pattern (nos. 11—20).
   - B. MSS. decorated with 'line and leaf' pattern (nos. 21—37).
   - C. MSS. decorated with either 'line and leaf' or 'geometrical' patterns (nos. 38—42).
   - D. MSS. decorated with 'geometrical' patterns (nos. 43—55).
   - E. MSS. partly 'geometrical' and partly 'floriated' patterns (nos. 56—61).
   - F. MSS. with 'floriated' borders (nos. 62—71).
   - G. MSS. decorated 'en grisaille' (no. 72).
2. MSS. with solid backgrounds to the borders, or without borders.
   - A. MSS. decorated with floriated borders on gold or coloured grounds (nos. 73—83).
   - B. MSS. decorated with miniatures for borders (nos. 84 and 85).
   - C. MSS. decorated without borders (nos. 86—91).
   - D. MSS. decorated with direct imitations of natural objects (nos. 92, 93).

III. MSS. of Flemish or Burgundian work (nos. 94—107).

IV. MSS. of Dutch work (nos. 108—121).

V. MSS. of English work (nos. 122—131).

VI. Additional MSS.
   - A. European MSS. (nos. 132—136).
   - B. Charters (nos. 137—145).
   - C. Oriental MSS. (nos. 146—149).

VII. Books printed on vellum:
   - A. Horae (nos. 1—11).
   - B. Modern books (nos. 12—21).

Appendix.
   - MSS. Kerrich and Madden (nos. 150—159).

To this arrangement I have preferred one primarily depending upon the subject-matter of the manuscripts; within that, upon the

countries to which they belong; and, within that again, upon their dates. For purposes of comparison I here append my own classification:

*Bibles:* portions of the Bible, Psalters, Bible History, Lives of the Virgin, of our Lord and of the Apostles, 1—26.

*Service-books.* I. *Public:*

A. Episcopal: Benedictional, Pontifical, 27—29.

B. Priestly: Missal, Ordinarium Missae, Breviary, Lectionary, Martyrology, 30—40.

C. Choir-books, Antiphoner, 41—46.

II. *Private:*

Horae. English, 47—57.
French, 58—134.
Dutch, 135—146.
Italian, 147—156.
German, 157, 158.

Miscellaneous books of devotional character, 159—163.

*Poems and Romances*, 164—170.
*Theology* (patristic and controversial), 171—175.
*History*, 176—182.
*Law:* Statutes, Diplomas, 183—189.
Recent acquisition, 190.
*Fragments*, 191—205.
*Autographs*, 206—208.
*Miscellanea*, 209—214.
*Single Charters and Documents*, 215—228.
*Greek and Oriental MSS.*, 229—235.
*Modern illustrated MS.*, 236.
Latest acquisitions, 237—239.

It will be noticed that one of Mr Searle's classes has been entirely omitted here. It is that of *Books printed on Vellum*, principally *Horae*. It is undeniable that these last are the direct successors of the manuscript *Horae*, and that they contain a large mass of iconographic detail. For all that they are printed books, and this is a Catalogue of manuscripts. It would be difficult to show good cause for including them, and excluding the *Mer des hystoires* or the *Hypnerotomachia*. But it is quite reasonable to exclude all such works on the simple ground that they are printed and not written. However, there is still room for a study of the printed *Horae* from the point of view of iconography; and perhaps it may be possible in the near future to issue a supplement to the present volume which shall include an attempt in that direction.

There are many topics which might be fitly handled in the Introduction to a work of this kind. But this is a preface, not an Introduction. Such technical details, therefore, as are indispensable I have preferred to place by themselves, between preface and text. There only remain a few matters of general import which I must touch upon here.

In the first place I must call attention to the list of *Corrigenda*. It is a larger one than I could have wished: but, while I blame myself and my handwriting for its length, I think that those who have experience in the correcting of rather difficult proof will agree with me in saying that it would have been difficult to avoid misprints entirely.

Literary obligations have next to be acknowledged. I have owed much to two books in the compilation of this volume: one is Mr Searle's *Catalogue*, the other is a small volume, privately printed, which contains a great deal of most valuable matter. It was written, I believe, by the late Mr F. Perkins, and contains a full description of the manuscripts in his collection. The full title is this:

Historical notes and other literary materials now first collected towards the formation of a systematic bibliographical description of mediaeval illuminated manuscripts of Hours, Offices, and other books of devotion; and also for ascertaining their completeness or imperfection. To which is added a descriptive Catalogue of a series of illuminated manuscripts, illustrative of the proposed system of collation. London, 1858 [not published], pp. i, ii, 1—17. Printed at the office of Skipper and East, St Dunstan's Hill.

The book is probably not at all common: but I strongly recommend any one who is beginning the study of illuminated manuscripts not to neglect the opportunity of acquiring a copy of it. Though occasionally verbose, it is uniformly correct, and is besides very practical, and interestingly written.

I should like, further, to express my thanks to the Syndics of the University Press for accepting this book, and to the staff of the Press, who have been most patient and painstaking in all matters connected with the printing of it.

The illustrator, Mr Emery Walker, will meet with the praise he merits from every one who looks at the twenty plates which he has produced. I am very glad to be able to thank him myself for his excellent work, and to bear witness to the great care which he

has spent upon the reproduction of the selected pictures. These were chosen by Professor Middleton and myself, and form a series fairly representative of the various styles of work comprised in the collection. The number of illustrations of English work is large in proportion to the number of English MSS. in the Library; but we shall probably be forgiven for this piece of favouritism.

I wish to end this preface with an appeal, addressed to those who are the possessors of illuminated manuscripts. I will freely confess, that during the compilation of this book I have more than once been stimulated by the hope that some collector who should make use of my work might be led to think of the Fitzwilliam Museum as a place where his manuscripts would be choicely valued, religiously preserved, and minutely investigated. Now that the work is completed, the same hope recurs to me. I trust that in spite of its mistakes and defects, the book will be useful: and I think it can hardly fail to show that accessions to the Fitzwilliam collection of manuscripts would be as welcome gifts as any that could be made to us. There is no variety of illuminated mediaeval book which we should not prize: duplicates hardly exist in the world of manuscripts (save, perhaps, among the latest *Horae*): fragments are often most precious; and there are several styles and schools of decoration of which the Museum possesses no specimens at all. Of Byzantine work we have nothing, and of German very little. An illustrated Apocalypse, another thirteenth-century Psalter, a specimen of Anglo-Saxon work, or of Carolingian painting, would be of the greatest value. It is when these works are ranged in their proper "context" that their true worth comes out most strongly. Here, too, they are as secure as in the nature of things they can be, from the accidents of fire, theft, and dispersion by sale. The names of the donors are recorded, and they are remembered with gratitude, as men who have permanently enriched their country.

I am pleading here, as in duty bound, for the Fitzwilliam Museum in the first instance. But, speaking as one in charge of a Museum, I am perfectly sincere in saying that I account the news of donations or bequests to any of our national collections as the best of news. Only, when illuminated manuscripts are in question, I desire to remind the possessors of them that in this Museum there is a collection of those works of art which is

exceedingly strong in some respects; and that additions in certain directions would give it a very prominent place as a centre for the study of mediaeval art.

A glance at the table which shows the dates of acquisition of the various manuscripts will suffice to assure the reader that the Museum does what it can out of its own funds to increase the collection. The sums spent upon this department during the last six years amount to many hundreds of pounds. But the funds available in any one year are not very large; prices 'rule' high in the market of manuscripts; and many other departments of art claim their share of attention. I feel justified, therefore, in making my appeal for additions to our collection in this absolutely direct and outspoken fashion.

I shall be very grateful for information on points where I have made mistakes, or failed to notice misprints. The task of writing this Catalogue has been very laborious; but nothing could better repay me for my trouble than the arrival of so many new manuscripts as to entail the immediate preparation of a new edition.

MONTAGUE RHODES JAMES.

## POINTS TO BE OBSERVED IN THE DESCRIPTION AND COLLATION OF MANUSCRIPTS, PARTICULARLY BOOKS OF HOURS.

I. Material, whether vellum, paper, or a mixture of the two.

Vellum, as the student will quickly notice, has two sides to it: an outer, on which the marks of the hairs are traceable, and an inner, which is quite smooth and even. These two sides generally alternate quite regularly. If they do not, there may prove to be a gap in the manuscript: this, however, is not quite necessarily the case. It is often useful, especially in the case of early manuscripts, to note the sequence of the "hair" and "flesh" sides of the vellum.

II. Size of the page, ruling, and number of lines of writing on a full page.

Ruling of lines is done either with a sharp dry point which makes a slight furrow in the vellum, or with a plummet, which makes a faint brown mark. Usually the page is spaced out for ruling with a pair of compasses, and a small puncture marks the end of each line.

III. Binding; material and style: method of fastening the volume up, if any: traces of chaining.

In cases where a book has been chained, and the old cover removed, so that no external trace of the chain is left, there will often be a mark of rust on the first or last leaves of the volume.

IV. Number of leaves in the volume. Collation.

By the word *collation,* as applied to manuscripts, two things may be meant. One is the comparison of the *text* contained in a manuscript with the text contained in any other copy of the same work. The other is the ascertaining the composition, or arrangement, of the leaves of which the volume consists. This second

meaning of the word collation is the only one which will be used here.

Any vellum manuscript in book-form (as opposed to a roll, or the like) is composed of a number of gatherings or quires. Each quire ought to consist of a number of sheets of vellum, each folded into two leaves, and placed one inside another. A quire of four such sheets, so placed, will therefore make eight leaves or sixteen pages.

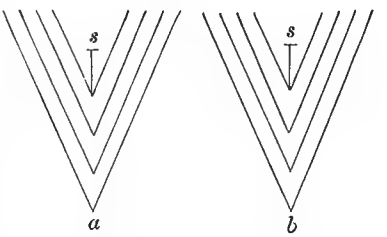
The book, as it comes from the hand of the scribe, consists of a number of these quires; and at this stage the sheets of the quires are loose, and the quires are not attached to each other. The binder stitches together the quires, and fastens the sheets of each quire together by a string passing down the middle fold of the inmost sheet. So that, in a quire of eight leaves, we shall find a string passing down the fold between the fourth and fifth leaves; and, if the quire be of ten leaves, the string will be found between the fifth and sixth leaves of it.

But how is the binder to tell the proper order of the quires (otherwise than by reading the book through, which we can hardly expect him to do)? Thus: the scribe will have written on the lower (sometimes the upper) margin of the last leaf of each quire, the first word of the first page of the next quire. Hence, the binder can tell the sequence of the quires by a glance at these two words. The word written on the margin of the last page of the quire is known as the *catchword.*

Besides this, the scribe will most likely have written a series of letters or numbers on the lower margin of the *first* page of each quire (in early MSS. we commonly find a number on the *last* page): e.g. on the first quire, a or I; on the second, b, and so forth. And he will have numbered, furthermore, the first five (or four) leaves of every quire of eight leaves, or the first six (or five) leaves of every quire of ten leaves, in this fashion: a i, a ii, a iii, a iiii, a v. Such numbers and letters are known as *signatures*; they are commonly found combined with the *catchwords*, and form the principal guide which the binder has in handling the loose quires.

Now, a person wishing to "collate" a manuscript may begin by looking for the signatures or catchwords. If the volume is quite complete, and of quite regular construction, he will find that

they recur after every 8th, 10th, or 12th leaf. But it very commonly happens that both signatures and catchwords, or some of each, have been cut off by the binder. In such cases the collator must look closely between each pair of leaves until he sees a string passing down between them. Then he will know that he has come to the middle of a quire. Let him count the leaves until he arrives at another string. If the book is of regular construction, the number of leaves between the two strings will, naturally, be also the number of leaves of which each quire consists. The accompanying diagram will shew this plainly enough. Here *a* and *b* are sections of two quires of eight leaves: at *s* are the strings, and eight leaves intervene between the strings.



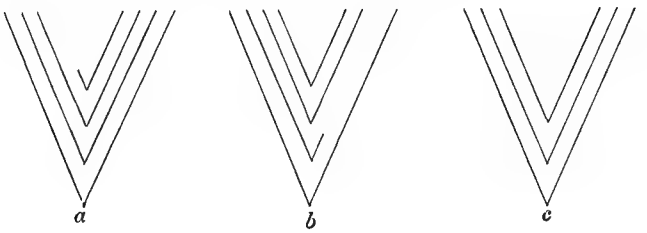

But many manuscripts (I think a large majority) are not of absolutely regular construction. It is rare to find books which have not either lost leaves, or had leaves cancelled and re-written, or which from the beginning were composed of a number of quires of exactly similar construction. Let us examine the methods of dealing with these various cases.

The case of a book which, though complete, is composed of quires of varying numbers of leaves, is the simplest. The fact that the quires vary in size is ascertained by counting the leaves which intervene between the strings or the catchwords; and the reader can easily construct a diagram for himself, on the model of that given above, of three adjacent quires of a book, one of ten, one of twelve, and the third of eight leaves. I may here remark that in all probability quires of vellum will not often be found to consist of more than sixteen leaves; but we may expect to find them quite commonly of two, four, six, eight, ten, twelve, and fourteen.

In *Horae* (Books of Hours) the Kalendar is usually written on one quire of six or twelve leaves, and has no signature or catchwords. We shall therefore look for a string between the third and fourth, or between the sixth and seventh leaves of it.

Next, let us take the case of a book which has lost some leaves

or had some cancelled by the original scribe, and re-written. Say that the book is in quires of eight leaves: the sections of some imperfect or irregular quires will be as below:

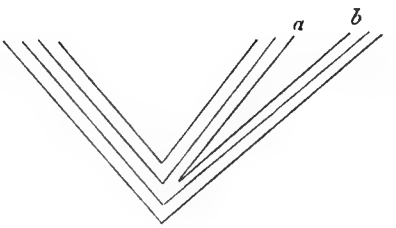



Quire *a* has lost its fourth leaf (*a* 4); quire *b* wants its seventh leaf (*b* 7); and quire *c* has lost its middle sheet (*c* 4, 5). In the two first cases the numbers of the leaves on either side of the string will be unequal, and thus rouse suspicion; and, on examining the quire more closely, we shall in most cases find that there is an edge of the lost leaf left between its neighbours. We now look at the text of the manuscript, and ascertain if there is any gap in it at this point. If there is, we shall know that the missing leaf was once an integral part of the book; if there is not, we shall conclude that the leaf in question was cancelled by the original scribe for some defect or error, and the contents of it re-written.

In the third case, that of quire *c*, we should have to depend entirely on our examination of the text of the book in order to be sure that leaves were really missing, and that the quire had not originally been one of six leaves, as we see it now.

We often find quires of anomalous construction: to some a leaf has been added; in others a leaf or pair of leaves (or even more) inserted, for one reason or another. If a single leaf has been added or inserted, the effect is really the same to the eye as if a leaf had been lost. The diagram of quire *a*, just above, will shew what I mean. Suppose *a* to have been originally a quire of six leaves, and suppose that a leaf were added to it between *a* 3 and *a* 4. The section would have been exactly what we now see it. The addition of a leaf is often rendered evident by the fact that a quire has one more leaf than its neighbours and yet has no gap in its text.

If, however, a pair or more of leaves has been inserted, not in the middle of the quire, we shall get a section of this form, *a* and *b* being the inserted leaves.




Now as to the methods employed in this book to express the various phenomena which I have been describing. The number of leaves in a quire is denoted by a small numeral above the letter which designates the quire: thus "$a^8$" means that quire *a* has 8 leaves. The expression "$a^8$ (wants 5)" means that *a* has lost, not five leaves, but its fifth leaf: "$a^8$ (+ 8* *quoniam*)" means that *a* has had a leaf added to it after its 8th leaf, and that this added leaf begins with the word *quoniam*.

The alphabet which I have used to designate the quires runs from *a* to *z*, omitting *j*, *u*, *w*, except where the contrary may be definitely expressed.

V. History. Marks of former owners, such as arms, bookplates, notes of sales and prices, and family records on fly-leaves or in Kalendars.

VI. Contents. The contents of manuscripts other than *Horae* it is not my purpose to treat of here. Most of the Fitzwilliam manuscripts, and of illuminated manuscripts in general, are *Horae*. French *Horae* predominate among these, and the majority of French *Horae* were produced at Paris. In Mr Searle's Introduction to his Catalogue of the Fitzwilliam collection a very great deal of matter will be found which helps in the identification of the localities in which these books were written; and the essential points I shall hope to be able to set forth here. A typical Book of *Horae* ought to contain the following parts, in this order:

1. **Kalendar.**
2. *Sequentiae* of the Gospels.
3. **Hours of the Blessed Virgin Mary.**
4. Hours of the Cross.
5. Hours of the Holy Ghost.
6. **Seven Penitential Psalms and Litany.**
7. **Office of the Dead.**
8. Memoriae or Suffrages to various Saints.

and also, in very many cases after no. 2, two long prayers to the Virgin beginning respectively:

*Obsecro te, domina,* and
*O intemerata.*

Something may be said of each of these component parts, in respect of their contents and decoration: but in all that I have to say I shall study shortness.

1. *Kalendar.* Usually consists of a single quire of six or twelve leaves, and contains the Kalendar for each month on a separate page or leaf. The festivals which are specially important are usually written in red or gold. Some of these, such as Christmas, Easter, feasts of Apostles, etc. are common to all Kalendars: but every diocese has also its peculiar saints, and these should be noted. In Paris books we usually find SS. Marcellus, Geneviève, Honorina, Opportuna, specially distinguished. An examination of the body of this book will shew better, I think, than any tables that I could construct, what saints are characteristic of particular localities: but an attempt at such a table will be found in my remarks on the Litany.

When Kalendars are illustrated with pictures, these almost always illustrate the signs of the Zodiac and the occupations which are appropriate to the Twelve Months. Less commonly the pages of the Kalendar have borders containing figures or pictures illustrating the principal feasts of each month. Nos. 119 and 120 in this Catalogue are so decorated.

2. *Sequentiae of the Gospels.* These are four passages from the Gospels, each of which is peculiar to the Evangelist from which it is taken; together they set forth the story of the Incarnation and the departure of our Lord out of the world. They are:

(The Incarnation.)
John i. 1—14. *In principio erat Verbum—gratiae et veritatis.*
(The Annunciation.)
Luke i. 26—38. *In illo tempore. Missus est angelus—secundum uerbum tuum.*
(The Adoration of the Magi.)
Matt. ii. 1—12. *In illo tempore. Cum natus esset—regionem suam.*
(The last words of Christ and the Ascension.)
Mark xvi. 14—20. *In illo tempore. Recumbentibus—sequentibus signis.*

These are sometimes accompanied by a short Harmony of the Passion constructed from the four Gospels, which begins:

*Egressus est Dominus Jesus.*

The pictures illustrating these Sequentiae are usually those of the Four Evangelists writing. But very often only the first, that of St John, has a picture. This usually shews him writing, upon Patmos, or else his 'martyrdom' in the caldron of boiling oil before the Latin gate, whence he escaped unhurt, or, less commonly, his drinking of a cup of poison, which did him no harm. The books written at Rouen very frequently give a picture, divided into four compartments, of the Evangelists writing their Gospels.

The Harmony of the Passion may have a picture of the Betrayal.

3. *Hours of the Virgin.* The origin of these services is not sufficiently clear, at least to me, to allow me to give any authoritative account of it. That they took form among the Benedictines, and spread from the monasteries to the laity, is a view which has a good deal to recommend it. But we are here concerned more with the books which contain the *Horae* than with the *Horae* themselves. It will at least be safe to say that the book of private devotions normally in the hands of both clerical and lay persons in the West before the thirteenth century (and indeed before a late period in that century) was the Psalter. The Psalter contained, besides the 150 Psalms, certain Canticles, both scriptural, as *Confitebor* (Isaiah xxv.), *Magnificat*, and several more, and liturgical, as *Te Deum*, *Quicunque uult*, and to these the Litany was well-nigh invariably added. To this nucleus additions were made: the Office of the Dead in the first instance; then the Hours of the Virgin, and other devotions. These additions ended by ousting the main body of the Psalter, with the exception of certain selected Psalms which were used separately, as the Seven Penitential Psalms, the Fifteen Psalms of Degrees, and a few others.

In the Fitzwilliam collection there are books which exemplify various stages of this process. Thus, in nos. 12, 13, the Office of the Dead is added to the Psalter, and in no. 238, which is also a Psalter, a fragment of the Hours of the Virgin remains at the end. In no. 48, a very early book of Hours, we have no Psalter, but the Hours are accompanied by a number of single prayers, salutations, and other devotions, such as, in later times, were pruned away.

The *Horae* are divided into seven services: Matins, Lauds, Prime, Tierce, Sext, Nones, Vespers, and Compline.

| | | | |
|---|---|---|---|
| Matins and Lauds were said between | | | midnight and 6 A.M. |
| Prime | „ | „ | 6 and 9 A.M. |
| Tierce | „ | „ | 9 A.M. and noon. |
| Sext | „ | „ | noon and 3 P.M. |
| Nones | „ | „ | 3 and 6 P.M. |
| Vespers | „ | „ | 6 and 9 P.M. |
| Compline | „ | „ | 9 P.M. and midnight. |

Matins consists of:

℣. Domine labia. ℟. Et os meum.
℣. Deus in adiutorium. ℟. Domine ad adiuuandum. Gloria.
Invitatory.
Hymn.
Psalms (three or nine) with antiphons.
Absolution.
Lessons (three or nine, usually three) with antiphons.
*Te Deum.*

Lauds consist of:

*Deus in adiutorium. Gloria.*
Four Psalms.
*Benedicite omnia opera.*
Three Psalms with antiphons or with one antiphon for the three.
*Capitulum.*
Hymn.
*Benedictus.*
Antiphon.
Collect.

*Memoriae* or suffrages to certain Saints: not invariably present. The "use" to which a Book of Hours belongs (or in other words, the diocese or the Archiepiscopal province in or for which it was written) can be usually deduced from an examination of Matins and Lauds. I shall not, therefore, multiply details as to the composition of the other Hour-services, but merely put down the distinguishing points of the principal uses.

The first point is the Hymn in Matins. The Roman use, that of Sarum, and most French uses have the Hymn

*Quem terra, pontus, aethera.*

In the uses of Sens and Paris the Hymn is

*O quam glorifica luce coruscas.*

Of these two uses, that of Paris is incomparably the commoner.

Next, turn to the Antiphon after the Psalms. In many cases there will be only one Antiphon.

In the Paris use this is:

*Exaltata es sancta Dei genetrix.*

In that of Chartres:

*Dignare me.*

In those of Sarum and others:

*Benedicta tu in mulieribus.*

Next, the Lessons. In most *Horae* there are three of these:

For Rome, Paris, Bourges, and Limoges:

1. *In omnibus requiem.*
2. *Et sic in Syon.*
3. *Quasi cedrus.*

For Sarum, Rouen, etc.:

1. *Sancta Maria uirgo uirginum.*
2. *Sancta Maria piarum piissima.*
3. *Sancta Dei genetrix.*

For Chartres, Orleans, Lyons, etc.:

1. *O beata Maria, quis tibi ualeat.*
2. *Admitte piissima.*
3. *Sancta Maria succurre miseris.*

For Besançon:

1. *O mater uirgo.*
2. *O stella maris.*
3. *O fili castae.*

The next important point is the *Capitulum* at Lauds.

Roman use:

*Viderunt eam.*

Paris:

*Te laudant.*

Sens:

*Felix namque.*

Rheims, Châlons-sur-Marne:

*Virgo uerbo concepit.*

Rouen, Amiens:

*In omnibus requiem.*

Sarum, Bourges, Tours:

*Maria uirgo semper laetare.*

Chartres:

*Beata es.*

Next, the Hymn at Lauds:

For Roman and other uses:

*O gloriosa domina*[1].

For Paris:

*Virgo Dei genetrix.*

Lastly, the Collect at Lauds:

In the Roman and most other uses:

*Deus qui de beatae M. V. utero.*

Sarum:

*Concede nos famulos tuos.*

Now let us take some specimens of Hours of the Virgin, and go through the process of identification.

Turn to the Matins of the Virgin. The Hymn (which follows the Invitatory Psalm *Venite exultemus*) is, we will say, *Quem terra, pontus, aethera.* This shews positively that the use is not of Sens or Paris: but, outside these, it may be almost any other. The shortest way in such a case is to turn to Lauds and look at the *Capitulum.* If this be *Viderunt eam,* the use is that of Rome.

Or again, if the Hymn at Matins is *O quam glorifica,* we know that the use is either that of Sens or of Paris. Again we turn to the *Capitulum* in Lauds, and finding it to be *Te laudant angeli* we are sure that we are dealing with a Paris book.

Sarum use is distinguished by the combination of:

Hymn at Matins: *Quem terra.*
*Capitulum* at Lauds: *Maria uirgo.*
Collect at Lauds: *Concede nos.*

A few peculiar marks of less common uses may be added:

Amiens:

*Capitulum* at Lauds: *In omnibus requiem.*
*Capitulum* at Prime: *Haec est uirgo sancta.*

[1] *femina* Sarum.

Angers:

*Capitulum* at Prime: *Paradisi porta.*

Bourges:

Antiphon (if single) to Psalms at Lauds: *Sub tuum praesidium.*

Cambrai:

Antiphon (if single) to Psalms at Lauds: *Sancta Dei genetrix.*
Antiphon to Psalms at Tierce: *Alma uirgo Maria.*

Châlons-sur-Marne:

*Capitulum* at Lauds: *Virgo uerbo concepit.*
*Capitulum* at Prime: *Quando natus es.*

Chartres:

*Capitulum* at Lauds: *Beata es.*

Coutances:

Antiphon to Psalms at Prime: *Beata mater et innupta.*

Langres:

Antiphon at Compline: *Rubum quem uiderat.*

Le Mans:

*Capitulum* at Prime: *Exaltata es.*

Limoges:

*Capitulum* at Nones: *Quasi cedrus.*

Meaux:

Psalms at Vespers: *Dixit Dominus.*
*Laudate pueri.*
*Credidi propter.*
*Lauda Hierusalem.*

Orleans:

Antiphon to Psalms at Prime: *Post partum.*

Poitiers:

*Capitulum* at Lauds: *In omnibus requiem.*
*Capitulum* at Prime: *Virgo uerbo concepit.*

The northern half of France, as Mr Searle has recognised, is the district where we may expect to find local uses which vary from one another. In Southern France the Roman use prevailed; and it gradually crept northward, obliterating almost all the others. Still, however, local *Horae* are distinguished by commemoration of local saints even where the Offices have lost their distinctive features.

Next, as to the pictorial decoration of the Hours of the Virgin. There is a well-defined cycle of pictures, which will be found in most books; but variations from it are not unfrequent. One picture usually stands at the head of each Hour-service.

| | |
|---|---|
| Matins | The Annunciation. |
| Lauds | The Salutation or Visitation (Mary and Elizabeth). |
| Prime | The Nativity: Joseph and Mary adore the Child. |
| Tierce | The Angel and the Shepherds. |
| Sext | The Adoration of the Magi. |
| Nones | The Presentation in the Temple. |
| Vespers | The Flight into Egypt, *or* |
| | The Massacre of the Innocents. |
| Compline | The Coronation of the Virgin, *or* |
| | The Death of the Virgin. |

The English books perhaps prefer the Massacre of the Innocents to the Flight into Egypt: and in a good many cases they substitute a set of scenes from the Passion for the whole series just described.

When, in addition to the above picture, scenes are introduced into the borders of the pages, they usually illustrate incidents connected with the subject of the large picture. Thus, in several Rouen books in this collection, the story of Joachim and Anne, and the Marriage of the Virgin, in small pictures, surround the Annunciation.

4, 5. *Hours of the Cross and Hours of the Holy Ghost.*

There is little or no variation between local uses in these services. The pictures illustrating them are in most cases the Crucifixion and the Descent of the Holy Ghost.

6. *Seven Penitential Psalms and Litany.*

The Penitential Psalms are:

vi. *Domine ne in furore.*
xxxi. (xxxii.) *Beati quorum.*
xxxvii. (xxxviii.) *Domine ne in furore.*
l. (li.) *Miserere mei Deus.*
ci. (cii.) *Domine exaudi.*
cxxix. (cxxx.) *De profundis.*
cxlii. (cxliii.) *Domine exaudi orat. meam, auribus.*

The picture most commonly represents David in penitence: very frequently also, David and Bathsheba.

*The Litany.* The invocations of Angels and Saints, which form the bulk of the Litany, should be carefully noted. They afford most valuable help towards identifying the district to which a Book of Hours belongs. And not only are they found in *Horae*, but in many other service-books, e.g. Psalters, Breviaries, Missals (in the office for Easter Eve), Manuals, and Pontificals. In one instance in the Fitzwilliam Museum, the Litany occurs in a Psalter forming part of a Bible (no. 9). I will therefore call attention here to some points connected with them.

The invocations of Angels rarely include more than the three names Michael, Gabriel, Raphael. The addition of Uriel (who is mentioned in 4 Esdras) bespeaks, I think, English or German influence. I have only very exceptionally found the names of seven angels. In a fifteenth century book of devotions (English; written perhaps for Thomas de Woodstock), sold as lot 1026 in the Bateman sale at Sotheby's in 1893), the four additional names of angels were given as:

Barachiel,
Raguel,
Thobiel,
Pantecessor.

The next set of invocations is that of Apostles and Disciples of the Lord. In the latter class we normally find Mark, Luke, Barnabas, and sometimes Timothy. The name of St Martial (disciple of St Peter and Apostle of Limoges, Bordeaux, etc.) is found in a good many English books, as well as in those of Limoges and its neighbourhood, Poitiers, and Rouen. The occurrence of St Ursin may be generally taken to point to Bourges, of which he is a patron, or to Lisieux.

Under the heads of Martyrs, Confessors, and Virgins (the last including all female saints), the shortest way of proceeding will be to give a table of the most distinctive names.

| | *Martyrs.* | *Confessors.* | *Virgins.* |
|---|---|---|---|
| ENGLAND | | | |
| Sarum | Alban<br>Thomas<br>Oswald<br>Edmund<br>Edward<br>Kenelm<br>Wallepaxus | Cuthbert<br>Swithin<br>Birinus<br>Dunstan<br>Armigilus (temp. Henry VII.) | Edith<br>Sitha<br>Etheldreda<br>Fredeswida<br>Milburga<br>Sexburga<br>Wenefrida<br>Prisca, Tecla, Editha, Affra } end the ordinary Sarum Litany. |
| Canterbury | Alphege | Justus<br>Mellitus<br>Nothelm | |
| York | | Paulinus<br>Wilfrid<br>John of Beverley<br>John of Bridlington<br>William | Everildis |
| Durham | | Cuthbert (twice[1])<br>Aidan<br>Bede<br>Boisil | |
| Peterborough | | | Kyneburga<br>Kyneswitha<br>Tibba |
| Norwich | William (twice) | | |
| Bury St Edmund's | Edmund (twice)<br>Jurminus | Saba<br>Botulf | Modwenna (also at Burton-on-Trent) |
| London | | Erkenwald | Ethelburga |
| Exeter | | Brannoc<br>Petroc | Sativola |
| FRANCE | | | |
| Amiens | Firmin<br>Victoric<br>Fuscian<br>Gentian | Honoratus | Ulfe |
| Angers | | Maurilius<br>Aventinus | |
| Autun | Symphorian | | |

[1] These invocations are thus expressed in the MSS. "Sancte Cuthberte ii."

| FRANCE | *Martyrs.* | *Confessors.* | *Virgins.* |
|---|---|---|---|
| Beauvais | Lucian | Salvius | Ysbergue |
| Besançon | Ferreolus<br>Ferrutius<br>Antidius | | |
| Bourges | | Sulpicius<br>Guillermus | |
| Brittany | | Armigilus (Armagilus)<br>Briocus<br>Corentinus<br>Maclovius<br>Paternus<br>Paul<br>Sampson<br>Tudoal | |
| Châlons-sur-Marne | | Memmius<br>Alpinus | |
| Chartres | Piatus<br>Caraunus (Cheron) | Solennis<br>Yvo | |
| Coutances | Clarus | Laudus<br>Ebrulfus<br>Rumpharius | |
| Dax | | | Quiteria |
| Dijon | Benignus | | |
| Evreux | Aquilinus<br>Taurinus | | |
| Langres | Mammes<br>Desiderius | | |
| Limoges | | Fronto<br>Leobonus<br>Pardulph | Valeria |
| Lisieux | Ursinus (*Disciple*, Dec. 29: also his *Translation*, June 10, and *Revelation*, Nov. 9) | | |
| Lyon | Annemundus<br>Irenæus | | Blandina<br>Consortia |
| Meaux | | Faron<br>Fiacre | |

| | *Martyrs.* | *Confessors.* | *Virgins.* |
|---|---|---|---|
| FRANCE | | | |
| Mende | Privatus | | Enimia |
| Nantes | Donatian<br>Rogatian | | |
| Orleans | | Anianus<br>Evurtius | |
| Paris | | Claudius<br>Marcellus<br>Maturin | Genovefa / Geneviève<br>Avia<br>Opportuna<br>Honorina |
| Poitiers | | Itorius<br>Vulnermus | Venera |
| Rouen | | Mello<br>Victricius<br>Vivian<br>Romanus | |
| Sens | Savinian / Potentian | | Columba |
| Soissons | Crispin / Crispinian | | |
| Toul | Gengulphus | Mansuetus<br>Gerard | |
| Tours | | Gatian<br>Lidorius | |
| Troyes | Savinian | Frodobert<br>Lupus | Mastidia<br>Juliana<br>Savina |
| North-East (generally) | Quintin<br>Nicasius<br>Achasius | Amandus<br>Vedastus<br>Bertinus<br>Audomar | Gertrude<br>Aldegundis |
| LOW COUNTRIES | | | |
| | Gereon<br>Lambert<br>Pontianus<br>Erasmus<br>Livinus | Servatius<br>Lebuin<br>Willibrord | Amelberga<br>Walburga<br>Cunera<br>Cordula<br>Wilgefortis (or Ontkommer)<br>Godeleva |

| | *Martyrs.* | *Confessors.* | *Virgins.* |
|---|---|---|---|
| ITALY | | | |
| Milan[1] | Arialdus | Bernardinus | Monica |
| | Nazarius } | Homobonus | |
| | Celsus } | Syrus | |
| | Gervasius | | |
| | Protasius | | |
| Florence | | Zenobius | Reparata |
| | | Frigidianus | |
| Ancona | | Liberius | |

The above list is merely the result of my own observations. It does not pretend to be complete: and I have only given such names as seem to me to be specially characteristic of the different localities. For Italy, in particular, I have had very little material to study: and, for the Low Countries, I have not had enough to enable me to distinguish in the least between dioceses. Therefore I quite expect to be criticised both for omissions and positive errors here (as in other parts of my work). The truth is that an individual's influence may at any time import, say, a Southern Saint into a book written at Rouen or at Amiens. Thus in no. 62 (which was written for Isabel of Brittany) we find pictures of the "Saintes Maries" (Maria Salome and Maria Jacobi), whose bodies lie in the Camargue near Marseilles, and in no. 76 (a Rouen book) St Quiteria of Dax occurs. Anomalies such as these cannot be reckoned with. However, the majority of later *Horae* are books not written specially to order, but are "shop copies": and in them the hagiography is likely to be more representative of true local usage than in the books which were bespoken by individuals.

7. *Office of the Dead.*

This is not the actual Burial Service, which is found in the book called the Manual, nor yet the Mass of Requiem for the dead, but is the service said in choir over the dead body, and is often known as *Placebo* and *Dirige*, or Vespers, and Matins and Lauds of the Dead.

*Placebo* or Vespers consists of:

Psalms. Antiphons (the first being *Placebo domino in regione uiuorum*).
*Magnificat.* Antiphon. *Pater noster.*
Psalm.
Collects.

[1] See also Appendix I.

*Dirige* or Matins contains three divisions, each consisting of

Three Psalms with Antiphons.
Three Lessons.

The Antiphon to the first Psalm is

*Dirige Domine deus meus in conspectu tuo uiam meam.*

Lauds consists of

Psalms (and Canticles) with Antiphons.
Collects.

A similar service called *Commendatio animarum* is often added especially in English books. It also consists of

Psalms cxviii. (cxix.) and cxxxviii. (cxxxix.). Antiphon.
Collect.

The picture to the Office of the Dead is perhaps the most frequently varied of any among the normal pictures of the *Horae.* All of the following subjects are quite common:

Funeral Service in Choir.
Burial of a corpse.
Raising of Lazarus.
Dives and Lazarus (perhaps suggested by the Raising of Lazarus).
Job and his friends (the nine lessons at Matins are taken from Job).
The Last Judgment.
The 'trois vifs' and 'trois morts,' or three knights meeting three corpses: a modification of this is common in Italian books: St Macarius (or a hermit) shews three corpses to three kings.

The *Commendatio* usually has a picture of angels carrying souls up to heaven.

8. *Memoriae* or Suffrages to various Saints.

These follow the order of the invocations in the Litany and the selection of them varies very much in different books. The form, however, is constant throughout. Each consists of

Antiphon. Verse. Response.
*Oremus.* Collect.

A list of the most constant elements in the selection would run as follows:

| | | |
|---|---|---|
| Suffrages to *God.* | | The Trinity. |
| | | The Father. |
| | | The Son. |
| | | The Holy Ghost. |
| | *Angel.* | St Michael. |
| | *Patriarch.* | St John Baptist. |

| | |
|---|---|
| Suffrages to *Apostles.* | St John Evangelist. |
| | SS. Peter and Paul. |
| | St James the Great. |
| *Martyrs.* | St Stephen. |
| | St Christopher. |
| | St Sebastian. |
| | St Laurence. |
| | St George. |
| | St Thomas of Canterbury (English). |
| | St Denis (Paris). |
| *Confessors.* | St Nicholas. |
| | St Martin. |
| | St Antony. |
| | St Claudius (Paris). |
| | St Fiacre (Paris). |
| *Virgins, etc.* | St Anne. |
| | St Mary Magdalene. |
| | St Katherine. |
| | St Margaret. |
| | St Barbara. |
| | St Apollonia. |
| | St Geneviève (Paris). |
| *All Saints.* | |

These devotions are usually illustrated by small pictures, generally inserted in the text, of the various personages invoked.

The miscellaneous prayers and other devotions which occur in *Horae* need not be treated at length in this place. The two prayers to the Virgin, *Obsecro te, domina,* and *O intemerata,* are usually headed by pictures of the Virgin and Child, and of the owner of the book adoring the Virgin and Child.

The opening words of the devotions most usually met with are as follows:

| | |
|---|---|
| Psalter of St Jerome | *Verba mea auribus.* |
| Psalmi de passione | *Deus, deus meus.* |
| Verses of St Bernard | *Illumina oculos meos.* |
| Seven Prayers of St Gregory | *O Domine Jesu Christi.* |
| Prayer of St Augustine | *Dulcissime Domine Jesu.* |
| Fifteen Joys of the Virgin | *Doulce dame de misericorde.* |
| Seven Requests | *Biau sire Dieu.* |
| Fifteen Oes (Prayer of St Bridget of Sweden) | *O Jesu aeterna dulcedo.* |
| Prayer of Bede on the Seven Words | *O Domine Jesu Christi qui septem uerba.* |

This ends what I have to say about the *Horae.* To give rules for determining the date of manuscripts from writing or style of ornament, without the aid of numerous facsimiles, is to my mind an impossible task. I am convinced that there is no other way of arriving at the power of forming a judgment on these points but to examine a large number of the books themselves. Certain impressions will gradually form themselves in the mind, and continued study will strengthen or modify these until they acquire an authority more convincing than that of any definite rule. I make this statement with a view to the fact that the *Horae,* with which we have been more particularly concerned, are mostly late manuscripts. It is no doubt possible to lay down fairly definite rules for the dating of manuscripts of classical and early mediaeval times. It is not possible in the case of manuscripts of the fourteenth and fifteenth centuries.

Next to the *Horae,* the manuscripts most frequently met with are Bibles. In the thirteenth century copies of the Latin Bible were made in enormous numbers, in Northern France more particularly. These books are usually illustrated with a series of historiated initials (i.e. initials containing figure-subjects), one to each book of the Bible; and the subjects selected for illustration form a cycle almost as constant as that of the pictures in the later *Horae.* I append a list of the subjects which I take to be the most normal. It is always worth while to note these pictures, with a view to arriving ultimately at some definite conclusion as to the centres whence they came, and the influences under which the cycle was settled.

*Genesis.* Initial I, containing medallions of the days of Creation, the Fall, and the Crucifixion.
*Exodus.* God speaking to Moses.
*Leviticus.* Jews sacrificing.
*Numbers.* Balaam and the angel.
*Deuteronomy.* Moses addressing the Jews.
*Joshua.* God speaking to Joshua: Moses lying dead.
*Judges.* A battle-scene, or Samson and the lion.
*Ruth.* Naomi and her family going to the land of Moab.
1 *Samuel* (1 Regum). Hannah's prayer.
2 *Samuel* (2 Regum). Benaiah slays the Amalekite.
1 *Kings* (3 Regum). Abishag brought to David.
2 *Kings* (4 Regum). Ahaziah falling out of a tower.

1 *Chronicles* (1 Paralipomenon). A group of seated men.
2 *Chronicles* (2 Paralipomenon). Decorative.
*Ezra* (1 Esdras). Above, a mason at work: below, Cyrus.
*Nehemiah* (2 Esdras). Nehemiah with cup, before Artaxerxes.
1 *Esdras* (3 Esdras). A man sprinkling holy water (purifying the temple).
2 *Esdras* (4 Esdras)[1]. Ezra at the ruins of Jerusalem.
*Tobit*. Tobit blinded by swallows.
*Judith*. Judith beheads Holofernes.
*Esther*. In three stages: *a*. Ahasuerus, *b*. Esther touching his sceptre, *c*. Haman hanging.
*Job*. Job on the dunghill, with his wife.
*Psalms*. i. *Beatus uir*. David playing harp.
xxvi. *Dominus illuminatio*. David pointing to his eye: God above.
xxxviii. *Dixi custodiam*. David pointing to his mouth: God above.
li. *Quid gloriaris*. Doeg slaying a man.
lii. *Dixit insipiens*. David: a fool before him.
lxviii. *Saluum me fac*. David in a river: God above, *or* Jonah cast up by the fish.
lxxx. *Exultate*. David playing on bells.
xcvii. *Cantate*. Clerks singing at a lectern.
ci. *Domine exaudi*. A man praying.
cix. *Dixit Dominus*. The Trinity.
*Proverbs* (Parabolae). Solomon teaching Rehoboam.
*Ecclesiastes*. Solomon addresses the people.
*Canticles*. The Virgin and Child.
*Wisdom* (Sapientia). Solomon speaks to a ruler.
*Ecclesiasticus*. A throned person gives a gold cup to a man.
*Isaiah*. Isaiah sawn in sunder by two men.
*Jeremiah*. Jeremiah stoned.
*Lamentations* (Threni). Jeremiah at the gate of Jerusalem.
*Baruch*. Baruch writes at a desk.
*Ezekiel*. Ezekiel sees a vision of the four beasts.
*Daniel*. Daniel in the lions' den.
*Hosea*. Hosea speaks to Gomer.
*Joel*. Writes at a desk.
*Amos*. Called by God while keeping sheep.
*Obadiah*. Single figure.
*Jonah*. Cast up by the fish.
*Micah*. Single figure.
*Nahum*. Stands by a city.
*Habakkuk*. Brings food to Daniel in the lions' den.
*Zephaniah*. Single figure.
*Haggai*. ,, ,,
*Zechariah*. ,, ,,
*Malachi*. ,, ,,

[1] The occurrence of this book should be carefully noted: it commonly indicates an English origin for the MS.

1 *Maccabees.* Mattathias slays a kneeling Jew.
2 *Maccabees.* A messenger delivers a letter to a Jew, *or*
A battle-scene.
*Matthew.* A Jesse-tree.
*Mark.* The Evangelist with a lion.
*Luke.* Zacharias and the angel, *or*
A winged ox, *or both subjects.*
*John.* Single figure, *or* an eagle.
*Acts.* The Ascension.
*Romans.* Paul preaching.

[The Pauline Epistles are usually illustrated by figures of the Apostle preaching or writing or simply seated.][1]

*James.*
1, 2 *Peter.*
1, 2, 3 *John.*
*Jude.*
} Single figures of the writers.
*Revelation.* John writing: the seven churches or seven candlesticks in the background.

VII. Illustrations.

To the student of the illustrations of manuscripts, hardly any point is without its significance: but it is not always practicable to make an absolutely complete description.

The size of the picture in inches is not usually important. Its limits can be roughly guessed from the size of the book; and it will be enough to say in most cases what proportion of the page the picture occupies.

The subject of the picture may be stated in the next place, if it is ascertainable, by some short title, e.g. 'The Annunciation.'

Next, if there is an ornamental background to the picture, its colour or scheme ought to be specified, in some such words as 'chequer of red and gold,' or the like. This, more than anything else, serves to suggest the general appearance of the painting.

I should then go on to describe the composition of the scene, "on the left, the angel with a scroll inscribed *Aue—tecum* (i.e. *Aue Maria gratia plena, Dominus tecum*): on the right, the Virgin kneeling at a desk with scroll *Ecce—tuum* (i.e. *Ecce ancilla Domini; fiat mihi secundum uerbum tuum*)." If the student has not succeeded in identifying the subject of the picture, he must

[1] The occurrence of the Apocryphal Epistle to the Laodiceans is to be specially noted. It may precede or follow Hebrews or Thessalonians.

describe it as fully as he can in order to enable others to judge from his account what the scene represented is likely to be.

It will often be found that small figures introduced into the background have a bearing on the main subject of the picture. Thus, in pictures of the Nativity, the angel and shepherds will often appear. In pictures of the Flight into Egypt we shall see the idols falling, or the story of the sower[1]. These or similar scenes also appear in the borders of the page.

As to the colours of robes, etc., employed in any picture, it is difficult to say how far it is advisable to note them. I think it is true that there is really no consistent and orthodox scheme of colour appropriated to particular persons. No doubt the Virgin and our Lord very commonly wear blue, and blue and red, respectively: but this is by no means an universal rule. If the scheme of colour in any picture be really remarkable, let it by all means be noted: as a rule, however, I would not recommend that much space should be devoted to this point. Those who are anxious to imitate these ancient pictures will necessarily study them for themselves: the student of iconography has more interest in the subject represented, and in the composition of the scene, than in details of colouring.

In the case of single figures of saints, the attributes they bear should be always noticed. Remarkable articles of furniture (such as book-cases), ecclesiastical vestments, modes of punishment, views of buildings, and the like, will be described as a matter of course.

All lettering upon scrolls, or inscriptions of any sort which occur in a picture, or which are attached to it, should be copied.

[1] This story, which does not occur in the Apocryphal Gospels, is to the effect that Joseph and Mary during their flight met a man sowing corn. Mary asked him to tell any enquirers after them that they had passed by when he was sowing. Immediately upon their departure, the seed sprang up and the crop ripened: so that when Herod's soldiers came and put the question to the husbandman, the answer they got convinced them that it was useless to pursue their journey. The earliest representation of the incident which I have seen is on a thirteenth-century cope of English work now at Anagni, figured by M. Farcy, *La Broderie*, i. p. 53.

## I. Table showing the Dates of Acquisition of the Manuscripts and the Names of the Donors.

| *Date.* | *Name of Donor.* | *Present Number of MS.* |
|---|---|---|
| 1768 | Richard, Viscount Fitzwilliam, M.A., | 34 |
| 1789 | Trinity Hall | 76, 81, 90, 130 |
| 1801 | | 149 |
| 1803 | | 22, 71 |
| 1805 | | 101 |
| 1806 | | 18, 129, 188 |
| 1807 | | 4, 28, 77, 86, 110, 121, 143, 144 |
| 1808 | | 3, 12, 49, 56, 59, 60, 62, 88, 89, 109, 123, 131, 132, 134, 135, 137, 159, 182 |
| 1809 | | 96, 125, 133, 138, 147 |
| 1810 | | 10, 16, 47, 52, 55, 57, 58, 67, 70, 75, 84, 85, 97, 104, 115, 122, 124, 128, 136, 140, 142 |
| 1811 | | 69, 78, 79, 82, 92, 105, 107, 111, 117, 153, 158 |
| 1812 | | 2, 23, 29, 38, 53, 64, 65, 66, 73, 74, 83, 91, 93, 95, 98, 103, 113, 116, 127, 141, 152, 154, 160 |
| 1813 | | 25, 36, 63, 100 |
| 1814 | | 1, 9, 15, 30, 41, 42, 87, 94, 99, 102, 108, 112, 114, 119, 120, 145, 164, 165, 167, 180, 181, 187, ? 208 |
| 1815 | | 14, 61, 72, 106, 118, 163 |

[Up to this point the acquisitions of Viscount Fitzwilliam himself have been enumerated. Those that follow are all gifts to the Museum, or purchases made out of its funds.]

| | | |
|---|---|---|
| 1820 | Rev. William Clayton, M.A., Emmanuel College | 33, 186 |
| 1821 | Rev. Samuel Tilbrook, M.A., St Peter's College | 207 |
| 1822 | *Purchased* | 166 |
| 1823 | H. Dipple, Esquire | 206 |
| 1824 | Robert Mackenzie Beverley, B.C.L., Trinity College | 217—223 |

| *Date.* | *Name of Donor.* | *Present Number of MS.* |
|---|---|---|
| 1826 | Rev. John Orman, M.A., Trinity College | 232 |
| 182 | ? ? | 211—216, 224—226, 228 |
| 1840 | Colonel Richard Burney, M.A., Christ's College | 231 |
| 1849 | Rt Rev. Harvey Goodwin, D.D., Gonville and Caius College | 234 |
| 1861 | Miss J. C. Burney | 233 |
| 1873 | Rev. R. E. Kerrich, M.A., Christ's College | 40, 126, 177, 209, 210, 229, 230 |
| 1876 | *Purchased* | 169, 176, 183 |
| 1883 | *Purchased* | 236 |
| 1887 | Samuel Sandars, M.A., Trinity College | 26, 189 |
| | Rev. T. Milville Raven | 227 |
| 1889 | *Purchased* | 20, 27, 43—45, 48 |
| 1890 | *Purchased* | 21, 51, 162, 168, 174 |
| 1891 | S. Sandars, M.A. | 178 |
| | *Purchased* | 6, 8, 17, 19, 24, 31, 32, 37, 50, 80, 139, 148, 161, 171—173, 193—202, 204, 205, 235 |
| 1892 | S. Sandars, M.A. | 7, 11, 13, 35, 39, 46, 54, 155—157, 170, 184, 191, 192, 203 |
| | *Purchased* | 5, 68, 150, 151, 175, 179 |
| 1893 | *Purchased* | 146, 185, 190, 237 |
| 1894 | *Purchased* | 238, 239 |

## II. Comparative Tables of Numbers of Manuscripts.

### A.

| Present Number. | Searle. | Fitzwilliam. | Present Number. | Searle. | Fitzwilliam. |
|---|---|---|---|---|---|
| 1 | 11 | 59 | 37 | — | — |
| 2 | 124 | 137 | 38 | 109 | 138 |
| 3 | 12 | 139 | 39 | — | — |
| 4 | 14 | 32 | 40 | — | — |
| 5 | — | — | 41 | 121 | 51 |
| 6 | — | — | 42 | 26 | 141 |
| 7 | — | — | 43 | — | — |
| 8 | — | — | 44 | — | — |
| 9 | 13 | 53 | 45 | — | — |
| 10 | 63 | 64 | 46 | — | — |
| 11 | — | — | 47 | 123 | 38 |
| 12 | 122 | 63 | 48 | — | — |
| 13 | — | — | 49 | 16 | 40 |
| 14 | 19 | 74 | 50 | — | — |
| 15 | 9 | 34 | 51 | — | — |
| 16 | 128 | 125 | 52 | 25 | 17 |
| 17 | — | — | 53 | 62 | 136 |
| 18 | 90 | 111 | 54 | — | — |
| 19 | — | — | 55 | 129 | 28 |
| 20 | — | — | 56 | 130 | 132 |
| 21 | — | — | 57 | 131 | 129 |
| 22 | 105 | 54 | 58 | 15 | 21 |
| 23 | 29 | 57 | 59 | 17 | 23 |
| 24 | — | — | 60 | 18 | 72 |
| 25 | 112 | 126 | 61 | 22 | 73 |
| 26 | — | — | 62 | 21 | 130 |
| 27 | — | — | 63 | 23 | 44 |
| 28 | 2 | 60 | 64 | 24 | 105 |
| 29 | 56 | 62 | 65 | 94 | 77 |
| 30 | 1 | 61 | 66 | 98 | 106 |
| 31 | — | — | 67 | 95 | 104 |
| 32 | — | — | 68 | — | — |
| 33 | 125 | — | 69 | 27 | 140 |
| 34 | 127 | 55 | 70 | 35 | 42 |
| 35 | — | — | 71 | 71 | 99 |
| 36 | 20 | 101 | 72 | 64 | 123 |

| Present Number. | Searle. | Fitzwilliam. | Present Number. | Searle. | Fitzwilliam. |
|---|---|---|---|---|---|
| 73 | 85 | 5 | 120 | 47 | 86 |
| 74 | 97 | 30 | 121 | 50 | 11 |
| 75 | 66 | 15 | 122 | 49 | 9 |
| 76 | 39 | 31 | 123 | 82 | 37 |
| 77 | 96 | 49 | 124 | 83 | 79 |
| 78 | 46 | 2 | 125 | 108 | 94 |
| 79 | 44 | 103 | 126 | 150 | — |
| 80 | — | — | 127 | 51 | 117 |
| 81 | 99 | 113 | 128 | 74 | 109 |
| 82 | 68 | 100 | 129 | 76 | 78 |
| 83 | 69 | 50 | 130 | 48 | 108 |
| 84 | 70 | 36 | 131 | 92 | 127 |
| 85 | 100 | 47 | 132 | 52 | 45 |
| 86 | 72 | 90 | 133 | 54 | 41 |
| 87 | 101 | 35 | 134 | 93 | 25 |
| 88 | 65 | 46 | 135 | 111 | 10 |
| 89 | 57 | 89 | 136 | 114 | 43 |
| 90 | 30 | 112 | 137 | 116 | 22 |
| 91 | 60 | 91 | 138 | 113 | 119 |
| 92 | 55 | 135 | 139 | — | — |
| 93 | 87 | 16 | 140 | 120 | 110 |
| 94 | 88 | 66 | 141 | 110 | 12 |
| 95 | 28 | 1 | 142 | 118 | 20 |
| 96 | 31 | 121 | 143 | 117 | 97 |
| 97 | 42 | 18 | 144 | 115 | 102 |
| 98 | 34 | 93 | 145 | 119 | 82 |
| 99 | 38 | 87 | 146 | — | — |
| 100 | 32 | 13 | 147 | 3 | 85 |
| 101 | 40 | 114 | 148 | — | — |
| 102 | 36 | 128 | 149 | 5 | 98 |
| 103 | 102 | 115 | 150 | — | — |
| 104 | 77 | 7 | 151 | — | — |
| 105 | 78 | 33 | 152 | 4 | 96 |
| 106 | 75 | 80 | 153 | 8 | 116 |
| 107 | 80 | 142 | 154 | 6 | 24 |
| 108 | 103 | 95 | 155 | — | — |
| 109 | 43 | 6 | 156 | — | — |
| 110 | 81 | 39 | 157 | — | — |
| 111 | 59 | 122 | 158 | 89 | 3 |
| 112 | 61 | 107 | 159 | 84 | 67 |
| 113 | 73 | 29 | 160 | 91 | 88 |
| 114 | 67 | 84 | 161 | — | — |
| 115 | 58 | 48 | 162 | — | — |
| 116 | 79 | 131 | 163 | 133 | 52 |
| 117 | 41 | 14 | 164 | 86 | 65 |
| 118 | 37 | 124 | 165 | 104 | 70 |
| 119 | 45 | 92 | 166 | 33 | — |

| Present Number. | Searle. | Fitzwilliam. | Present Number. | Searle. | Fitzwilliam. |
|---|---|---|---|---|---|
| 167 | 53 | 81 | 204 | — | — |
| 168 | — | — | 205 | — | — |
| 169 | — | — | 206 | 134 | — |
| 170 | — | — | 207 | 135 | — |
| 171 | — | — | 208 | 136 | — |
| 172 | — | — | 209 | 154 | — |
| 173 | — | — | 210 | 155 | — |
| 174 | — | — | 211 | 156 | — |
| 175 | — | — | 212 | 157 | — |
| 176 | — | — | 213 | 158 | — |
| 177 | 151 | — | 214 | 159 | — |
| 178 | — | — | 215 | 137 | — |
| 179 | — | — | 216 | 138 | — |
| 180 | 7 | 68 | 217 | 139 | — |
| 181 | 132 | 69 | 218 | 140 | — |
| 182 | 107 | 58 | 219 | 141 | — |
| 183 | — | — | 220 | 142 | — |
| 184 | — | — | 221 | 143 | — |
| 185 | — | — | 222 | 144 | — |
| 186 | 126 | — | 223 | 145 | — |
| 187 | 106 | 71 | 224 | — | — |
| 188 | 10 | 134 | 225 | — | — |
| 189 | — | — | 226 | — | — |
| 190 | — | — | 227 | — | — |
| 191 | — | — | 228 | — | — |
| 192 | — | — | 229 | 152 | — |
| 193 | — | — | 230 | 153 | — |
| 194 | — | — | 231 | 146 | — |
| 195 | — | — | 232 | 147 | — |
| 196 | — | — | 233 | 148 | — |
| 197 | — | — | 234 | 149 | — |
| 198 | — | — | 235 | — | — |
| 199 | — | — | 236 | — | — |
| 200 | — | — | 237 | — | — |
| 201 | — | — | 238 | — | — |
| 202 | — | — | 239 | — | — |
| 203 | — | — | | | |

## B.

| Searle. | Present. | Searle. | Present. | Searle. | Present. | Searle. | Present. |
|---|---|---|---|---|---|---|---|
| 1 | 30 | 41 | 117 | 81 | 110 | 121 | 41 |
| 2 | 28 | 42 | 97 | 82 | 123 | 122 | 12 |
| 3 | 147 | 43 | 109 | 83 | 124 | 123 | 47 |
| 4 | 152 | 44 | 79 | 84 | 159 | 124 | 2 |
| 5 | 149 | 45 | 119 | 85 | 73 | 125 | 33 |
| 6 | 154 | 46 | 78 | 86 | 164 | 126 | 186 |
| 7 | 180 | 47 | 120 | 87 | 93 | 127 | 34 |
| 8 | 153 | 48 | 130 | 88 | 94 | 128 | 16 |
| 9 | 15 | 49 | 122 | 89 | 158 | 129 | 55 |
| 10 | 188 | 50 | 121 | 90 | 18 | 130 | 56 |
| 11 | 1 | 51 | 127 | 91 | 160 | 131 | 57 |
| 12 | 3 | 52 | 132 | 92 | 131 | 132 | 181 |
| 13 | 9 | 53 | 167 | 93 | 134 | 133 | 163 |
| 14 | 4 | 54 | 133 | 94 | 65 | 134 | 206 |
| 15 | 58 | 55 | 92 | 95 | 67 | 135 | 207 |
| 16 | 49 | 56 | 29 | 96 | 77 | 136 | 208 |
| 17 | 59 | 57 | 89 | 97 | 74 | 137 | 215 |
| 18 | 60 | 58 | 115 | 98 | 66 | 138 | 216 |
| 19 | 14 | 59 | 111 | 99 | 81 | 139 | 217 |
| 20 | 36 | 60 | 91 | 100 | 85 | 140 | 218 |
| 21 | 62 | 61 | 112 | 101 | 87 | 141 | 219 |
| 22 | 61 | 62 | 53 | 102 | 103 | 142 | 220 |
| 23 | 63 | 63 | 10 | 103 | 108 | 143 | 221 |
| 24 | 64 | 64 | 72 | 104 | 165 | 144 | 222 |
| 25 | 52 | 65 | 88 | 105 | 22 | 145 | 223 |
| 26 | 42 | 66 | 75 | 106 | 187 | 146 | 231 |
| 27 | 69 | 67 | 114 | 107 | 182 | 147 | 232 |
| 28 | 95 | 68 | 82 | 108 | 125 | 148 | 233 |
| 29 | 23 | 69 | 83 | 109 | 38 | 149 | 234 |
| 30 | 90 | 70 | 84 | 110 | 141 | 150 | 126 |
| 31 | 96 | 71 | 71 | 111 | 135 | 151 | 177 |
| 32 | 100 | 72 | 86 | 112 | 25 | 152 | 229 |
| 33 | 166 | 73 | 113 | 113 | 138 | 153 | 230 |
| 34 | 98 | 74 | 128 | 114 | 136 | 154 | 209 |
| 35 | 70 | 75 | 106 | 115 | 144 | 155 | 210 |
| 36 | 102 | 76 | 129 | 116 | 137 | 156 | 211 |
| 37 | 118 | 77 | 104 | 117 | 143 | 157 | 212 |
| 38 | 99 | 78 | 105 | 118 | 142 | 158 | 213 |
| 39 | 76 | 79 | 116 | 119 | 145 | 159 | 214 |
| 40 | 101 | 80 | 107 | 120 | 140 | | |

## C.

| Searle's Class-mark. | Present Number. |
|---|---|
| 1. I. 4. | 41 |
| 5. E. 1. | 147 |
| 5. E. 2. | 152 |
| 5. E. 3. | 149 |
| 5. E. 4. | 154 |
| 5. E. 5. | 180 |
| 5. E. 6. | 153 |
| 5. E. 7. | 15 |
| 5. E. 8. | 188 |
| 5. E. 9. | 3 |
| 5. E. 10. | 4 |
| 5. E. 11. | 58 |
| 5. E. 12. | 49 |
| 5. E. 13. | 59 |
| 5. E. 14. | 60 |
| 5. E. 15. | 14 |
| 5. E. 16. | 36 |
| 5. F. 1. | 62 |
| 5. F. 2. | 61 |
| 5. F. 3. | 63 |
| 5. F. 4. | 64 |
| 5. F. 4. (*sic. l.* 5.) | 52 |
| 5. F. 6. | 42 |
| 5. F. 7. | 69 |
| 5. F. 8. | 95 |
| 5. F. 9. | 90 |
| 5. F. 10. | 96 |
| 5. F. 11. | 100 |
| 5. F. 12. | 166 |
| 5. F. 13. | 98 |
| 5. F. 14. | 70 |
| 5. F. 15. | 102 |
| 5. F. 16. | 118 |
| 5. F. 17. | 99 |
| 5. F. 18. | 76 |
| 5. G. 1. | 101 |
| 5. G. 2. | 117 |
| 5. G. 3. | 97 |
| 5. G. 4. | 109 |
| 5. G. 5. | 79 |
| 5. G. 6. | 119 |
| 5. G. 7. | 78 |
| 5. G. 8. | 120 |
| 5. G. 9. | 130 |
| 5. G. 10. | 122 |
| 5. G. 11. | 127 |
| 5. G. 12. | 121 |
| 5. G. 13. | 132 |
| 5. G. 14. | 167 |
| 5. G. 15. | 133 |
| 5. G. 16. | 92 |
| 5. G. 17. | 89 |
| 5. G. 18. | 115 |
| 5. G. 19. | 111 |
| 5. G. 20. | 91 |
| 5. G. 21. | 112 |
| 5. G. 22. | 126 |
| 6. E. 1. | 53 |
| 6. E. 2. | 10 |
| 6. E. 3. | 72 |
| 6. E. 4. | 88 |
| 6. E. 5. | 75 |
| 6. E. 6. | 114 |
| 6. E. 7. | 82 |
| 6. E. 8. | 83 |
| 6. E. 9. | 84 |
| 6. E. 10. | 71 |
| 6. E. 11. | 86 |
| 6. E. 12. | 113 |
| 6. E. 13. | 128 |
| 6. E. 14. | 106 |
| 6. E. 15. | 129 |
| 6. E. 16. | 104 |
| 6. E. 17. | 105 |
| 6. E. 18. | 116 |
| 6. E. 19. | 107 |
| 6. F. 1. | 110 |
| 6. F. 2. | 123 |
| 6. F. 3. | 124 |
| 6. F. 4. | 159 |
| 6. F. 5. | 73 |
| 6. F. 6. | 164 |
| 6. F. 7. | 93 |
| 6. F. 8. | 94 |
| 6. F. 9. | 158 |
| 6. F. 10. | 18 |
| 6. F. 11. | 160 |
| 6. F. 12. | 131 |
| 6. F. 13. | 134 |
| 6. F. 14. | 65 |
| 6. F. 15. | 67 |
| 6. F. 16. | 77 |
| 6. F. 17. | 74 |
| 6. F. 18. | 66 |
| 6. F. 19. | 81 |
| 6. F. 20. | 85 |
| 6. F. 21. | 87 |
| 6. F. 22. | 103 |
| 6. G. 1. | 108 |
| 6. G. 2. | 165 |
| 6. G. 3. | 187 |
| 6. G. 4. | 125 |
| 6. G. 5. | 38 |
| 6. G. 6. | 141 |
| 6. G. 7. | 135 |
| 6. G. 8. | 25 |
| 6. G. 9. | 138 |
| 6. G. 10. | 136 |
| 6. G. 11. | 144 |
| 6. G. 12. | 137 |
| 6. G. 13. | 143 |
| 6. G. 14. | 142 |
| 6. G. 15. | 145 |
| 6. G. 16. | 140 |
| 7. E. 1. | 30 |
| 7. E. 2. | 28 |
| 7. E. 3. | 1 |
| 7. E. 4. | 9 |
| 7. F. 5. (*sic. l.* E.) | 23 |
| 7. E. 6. | 29 |
| 7. E. 7. | 22 |
| 7. E. 8. | 182 |
| 7. F. 1. | 12 |
| 7. F. 2. | 47 |
| 7. F. 3. | [illegible] |
| 7. F. 4. | 33 |
| 7. F. 5. | 186 |
| 7. F. 6. | 34 |
| 7. F. 7. | 16 |
| 7. F. 8. | 55 |
| 7. F. 9. | 56 |
| 7. F. 10. | 57 |
| 7. F. 11. | 181 |

## C. (*continued.*)

The numbers 7. G. 3. to 7. G. 9. are some of them repeated: and 7. G. 1. 2. seem to be absent.

| | Present Numbers. | | |
|---|---|---|---|
| 7. G. 3. | 206 | and | 177 |
| 7. G. 4. | 207 | | — |
| 7. G. 5. | 231 (vol. i.) | | 230 |
| 7. G. 6. | 231 (vol. ii.) | | 209 |
| 7. G. 7. | 232 | | 229, 210 |
| 7. G. 8. | 233 | | 211 |
| 7. G. 9. | 234 | | 212 |
| 7. G. 10. | | | 213 |
| 7. G. 11. | | | 214 |
| 7. H. 2. (no. 133) | | | 163 |
| 27. M. 10. | | | 208 |
| 35. I. (1) | | | 215 |
| to | | | to |
| 35. I. (9) | | | 223 |

## D.

| Fitzwilliam Class-mark. | Present Number. | Fitzwilliam Class-mark. | Present Number. | Fitzwilliam Class-mark. | Present Number. | Fitzwilliam Class-mark. | Present Number. |
|---|---|---|---|---|---|---|---|
| L. 1. 2 | 165 | L. 3. 29 | 69 | L. 4. 32 | 63 | L. 5. 37 | 81 |
| 3 | 12 | 30 | 94 | L. 5. 1 | 130 | L. 6. 9 | 104 |
| 5 | 29 | 32 | 42 | 3 | 106 | 10 | 100 |
| 6 | 30 | 33 | 107 | 5 | 103 | 11 | 117 |
| 7 | 182 | 34 | 112 | 7 | 127 | 13 | 141 |
| 9 | 163 | L. 4. 1 | 36 | 8 | 153 | 14 | 75 |
| 10 | 23 | 2 | 144 | 10 | 90 | 15 | 122 |
| 11 | 28 | 3 | 77 | 11 | 95 | 16 | 120 |
| 12 | 1 | 4 | 70 | 12 | 96 | 17 | 135 |
| 13 | 34 | 5 | 133 | 13 | 158 | 18 | 99 |
| 15 | 22 | 6 | 85 | 14 | 78 | 19 | 93 |
| 16 | 9 | 7 | 64 | 15 | 138 | 20 | 52 |
| L. 2. 14 | 187 | 8 | 66 | 16 | 114 | 21 | 97 |
| 15 | 164 | 9 | 145 | 17 | 73 | 22 | 142 |
| 16 | 10 | 10 | 79 | 18 | 109 | 23 | 137 |
| 17 | 60 | 11 | 67 | 19 | 121 | 25 | 58 |
| 18 | 25 | 12 | 140 | 21 | 167 | L. 7. 30 | 154 |
| 19 | 16 | 13 | 101 | 22 | 123 | 31 | 134 |
| 20 | 131 | 17 | 14 | 23 | 4 | 32 | 91 |
| 21 | 181 | 18 | 129 | 24 | 15 | 33 | 59 |
| 22 | 159 | 19 | 124 | 25 | 87 | 35 | 89 |
| 23 | 62 | 20 | 61 | 26 | 132 | 36 | 119 |
| 24 | 102 | 21 | 65 | 27 | 115 | 37 | 147 |
| 25 | 57 | 22 | 55 | 28 | 136 | 38 | 160 |
| 26 | 116 | 24 | 74 | 29 | 83 | 39 | 86 |
| 27 | 180 | 25 | 76 | 30 | 88 | 40 | 98 |
| L. 3. 20 | 56 | 26 | 49 | 31 | 82 | 41 | 125 |
| 21 | 38 | 27 | 47 | 32 | 72 | 43 | 108 |
| 22 | 188 | 28 | 113 | 33 | 118 | 44 | 152 |
| 23 | [illegible] | 29 | 110 | 34 | 111 | 45 | 71 |
| 24 | 92 | 30 | 105 | 35 | 18 | 46 | 143 |
| 25 | 3 | 31 | 84 | 36 | 128 | 47 | 149 |
| 26 | 53 | | | | | | |

A u sauueour merchi crour
l a grãt plaireur de loignement
E mplu la maison z la gent.

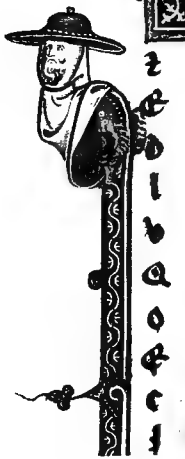
I deciple qui lont veu
plusiours lont a del daig tenu
li traires judas iku
Et tout le seus en a perdu
S on felon cuer ne pot celer
I son signour prist a parler
P our ces soufert tel gastement
D e ce preciens oignement
P ieus veinst q il fust dõnes

MS. 20 – Nº 21.

A nt li monstres la caleur sent
D ou fu q entour li espient
D ont se plonge par grãt tedour
Q ual ala grãt parfondour
Z faut osoi lanef plongier
Z toute la gent perillier

Tout autresi
lont decheu.
li cauf dolent
mescreu.
Et ou diable
il ont fianche
Z lont de loy z demouranche

MS. 20 – Nº 47



Abma uenit uedes
tuentur ysto.
Baaluur ut uenust
fili hus a demorarer.
Baala uen seu hus ea
seu u et aut demorar
eal.

MS. I.

# CATALOGUE OF MANUSCRIPTS.

## 1. Biblia Sacra.

Vellum, size 15 × 9¾, ff. 478, double columns, 48 lines to a page, Cent. xiii (1280?). Acquired in 1814.

Contents:

On the fly-leaves, two pages of notes and conjectures about the provenance of the MS in French, cent. xvii, xviii.

Prologue of S. Jerome *Frater Ambrosius* . . . . . f. 1

Genesis—Apocalypse . . . . . f. 4

Interpretationes nominum.

This MS contains 4 Esdras (2 Esdras of our Apocrypha). The arrangement is as follows:

1. Liber Esdre primus = Ezra.
2. Neemias.
3. Liber Esdre secundus = 1 Esdras.
4. Apochrifa Esdre (head-title, Hesdre ii) = 2 Esdras.

Prologue = 2 Esdr. i. 1—3.

Apochriforum liber i... = 2 Esdr. i. 4—ii. 48 in 4 chapters.

,, ,, ii = 2 Esdr. iii. 1—xiv. 48 in 39 chapters.

The colophon to this is *Explicit apochriforum liber iii. Incipit quartus*, but the beginning of a third book is nowhere indicated.

Apochriforum liber iv = 2 Esdr. xv.—xvi. in 9 chapters.

See Bensly, *The Missing Fragment of the Fourth Book of Ezra*, p. 42: it is C. 12 in his list of MSS.

The book of Tobit follows.

*Marks of ownership.* A note in a xvth century hand at the end of the prologue, on f. 3*b*, has been carefully erased, but is partly legible. It seems to run

Ista biblia est de domo vallis | viridis prope...donu*m*...

The only Vallis Viridis I can find is one near Brussels, founded before 1381.

On the fly leaf is Ex libris de Remond du Cours (?).

There was a Nicolas Rémond des Cours who died in 1716 and possessed a 'riche bibliothèque' (Moreri s. v.). Cours is near Troyes.

The work of this Bible is very fine, though not absolutely of the first class. As is usual in the xiiith century Bibles, the blue and gold are specially beautiful colours.

*Collation.* In quires of 16 leaves, the catchwords mostly erased; i—iv $^{16}$, v $^{14}$, vi—xxx $^{16}$. 478 ff.

Some of the early quires have the signature Cor*um.*

1. Fol. 1 *a*, col. 1. Initial to Jerome's letter to Paulinus. St Jerome in black, nimbed, seated; reading at a desk under architecture, on a gold ground.

2—14. *Genesis.* Col. 1. Initial I, going the length of the column, with 13 miniatures in it, three at each end and seven in the body of the letter. Those at the ends are small circular medallions, the others elongated quatrefoils.

*Top.* 1. *L.* Annunciation. 2. *C.* Virgin and child crowned, seated. 3. *R.* The magi adoring; forms one composition with no. 2.

*Main column.* 1. First Day of Creation. Christ holds the globe. 2. Second Day. Christ holds the globe, on which dry land is seen. 3. Third Day. Christ holds the sun and moon. 4. Fourth Day. Christ between two trees. 5. Fifth Day. Christ with beasts on his left, one is green, in his hand he holds a fish. 6. Sixth Day. Christ in blue (elsewhere in blue and red) with raised hands quickening Adam. 7. Seventh Day. Christ seated, blessing: a book in his left hand.

*Bottom.* 1. *L.* Scourging of Christ, who is on the further side of the pillar; he wears a purple linen cloth, there are two tormentors.

2. Crucifixion, with the Virgin and S. John.

3. The three Maries at the Sepulchre, the angel with coloured wings. Below, three visors (belonging to the soldiers).

15. *Exodus.* Initial: red ground: Moses horned, with green rod, leads the people by the hand through the Red Sea. There are three elders with pointed caps; one woman in blue with a wimple.

16. *Leviticus.* Initial: gold ground: two Jews in hats kneel and offer a lamb at an altar, God's head seen in a cloud.

17. *Numeri.* Initial: gold ground: Moses horned, holds Tables of Law. Joshua, in a hat, with him. A cloud above, in it Christ with crossed nimbus, hand raised, and book.

18. *Deut.* Initial: gold ground: Moses horned. Joshua, in a hat, placing the tables in the ark; behind him another man with head uncovered.

19. *Josue.* Initial: blue ground, dotted with white: Joshua, nimbed, holds scroll; he is bearded. To the *R.*, Christ, a young figure, crossed nimbus, hand raised, book.

20. *Judices.* Initial: blue ground dotted with red: (?) Gideon in red surcoat and black mail, with sword raised, and shield (scarlet and patterned): Christ to the right, as in no. 19.

21. *Ruth.* Initial I: gold ground: *Above*, Elimelech walking with staff over shoulder, on which hangs red drapery. *Below*, Naomi with similar staff, blue-draped; outside the letter, behind Naomi, are two small figures with a like staff (Mahlon and Chilion). They are journeying to Moab,

22. 1 *Reg.* (=1 Sam.). Gold ground: Hophni and Phinehas slain by two mailed knights: a third knight behind carries the ark (red).

23. 2 *Reg.* (2 Sam.). Gold ground: David crowned, on a throne: Benaiah beheading the Amalekite.

24. 3 *Reg.* (1 Kings). Gold: Abishag brought by an attendant to David who is in bed.

25. 4 *Reg.* (2 Kings). Gold: Ahaziah crowned, falling off a tower.

26. 1 *Paral.* (1 Chr.). Gold: Creation of Eve, usual type. Christ is the creator; the ground has white flowers growing from it and is coloured brown and *red*.

27. 2 *Paral.* (2 Chr.). Red with white flourishes: Solomon crowned and throned holding a sword.

28. *Esdras* (Ezra). Blue ground: Initial I: *Below*, Cyrus with sceptre and raised hand. *Above*, two small men carrying stones in wheelless barrow up a slope. *Top*, a man putting a battlement on to a wall with a gold door.

29. *Neemias*. Blue: Artaxerxes crowned and throned. Nehemiah kneeling offers a covered cup.

30. 2 *Esdras* (=1 Esdr.). Blue, white dots: a man in a hat holding an asperge and vessel of water sprinkles an altar.

*Apochrifa Esdre* (=2 Esdras) has only large decorative initials.

31. *Tobit*. Blue, flourished: Tobit in bed blinded by a black bird which flies away.

32. *Judith*. Blue, white dots: Judith beheading Holofernes in bed under curtain. (The last paragraph, xvi. 23, has a large decorative initial.)

33. *Esther*. Blue: *Above*, Esther crowned kneeling to Ahasuerus throned, with sceptre and crown. *Below*, Haman stripped and blindfold, his arms bound behind him, hanging on a gallows.

34. *Job*. Blue, red dots: Job covered with spots, and black, seated on a dunghill. Behind him, a friend; in front of him, his wife and a friend.

35. *Psalms*. Ps. i. *Beatus uir*. Red: *Below*, David on an eminence beheads the kneeling Goliath. *Above*, David crowned sits playing the harp, another by him.

36. Ps. xxvi. *Dn̄s illuminatio*. Pink: Christ puts his hand towards the head of David, who sits crowned.

37. Ps. xxxviii. *Dixi, custodiam*. Blue, red dots: David crowned kneels pointing to his lips. Christ, with cross-nimbus and book: red clouds above.

38. Ps. lii. *Dixit insipiens*. Blue: David crowned sits and points at the fool, who holds a green club and bites a round white cake.

39. Ps. lxviii. *Salvum me fac*. Blue, red dots: *Above*, Christ, half-length, blessing, holds orb. *Below* David, half-length, crowned, naked, in water between two trees.

40. Ps. lxxx. *Exultate*. Blue, red dots: David sits playing on six gold bells hung to a frame; a harp by him.

41. Ps. xcvii. *Cantate*. Blue, white dots and gold: Three Priests singing from a book on a lectern, under architecture.

42. Ps. ci. *Domine exaudi*. Red: David kneeling before a gold book on a black table.

43. Ps. cix. *Dixit Dominus*. Red and gold: Under architecture, the Father and Son seated, each with a blue crossed nimbus and a green book; the Dove between.

44. *Parabole* (Prov.). Blue, red dots and red: Under architecture, Solomon teaching Rehoboam (he wears a white loin-cloth and sits on a scarlet robe, with open book on knee). The last chapter has a large decorative initial to *Mulierem fortem*, v. 10.

45. *Ecclesiastes.* Gold: Solomon seated as king. To the right a crowned woman (? Wisdom) points to a prostrate youth.

46. *Cantica.* Gold and red: Under architecture, the Virgin crowned and throned offers an apple to the child: their nimbi are blue.

47. *Sapientia.* Blue, red dots: Solomon as king, seated, delivers sword to a youth in mail bareheaded.

48. *Ecclesiasticus.* Blue, red dots: The Church, a crowned female with pink nimbus, holds a spear and a gold chalice.

49. *Ysaias.* Blue, red dots: Isaiah nimbed, wearing a loin-cloth, kneeling behind a pillar with his hands bound to it. Two tormentors saw his head with a double frame-saw.

50. *Jeremias.* Blue, white dots: Two Jews stone Jeremiah nimbed kneeling: two red stones strike his head.

51. *Threni* (Lam.). Red: Jeremiah with gold book weeping and looking at the temple.

52. *Baruch.* Blue, red dots: Baruch with red nimbus sits writing at a desk. The *Epistle of Jeremy* has a decorative initial.

53. *Ezechiel.* Red: Ezekiel sleeping in bed. The four evangelistic creatures appear from the cloud. The winged-man has coloured wings and gold nimbus: the lion, gold nimbus: eagle and ox, white nimbi.

54. *Daniel.* Gold: In a red mountain with trees and flowers is a black den, an irregular triangle in shape. In it Daniel with red nimbus, with his hands on the heads of two lions.

55. *Osee.* Blue (rubbed): Hosea with red nimbus embracing Gomer: Christ's head in the cloud. ? a scroll behind Gomer.

56. *Joel.* Blue: Two nimbed figures. 1. has green nimbus, book, hand raised. 2. has red nimbus, listening, hand on breast.

57. *Amos.* Blue: Amos, staff and hand raised. To the right a green hill, and sheep feeding. Christ's head in cloud above.

58. *Abdias.* Pink, white flourishes: Obadiah in bed. Christ, half-length, in cloud, two fingers outstretched.

59. *Jonas.* Blue, white dots; *Below*, Jonah naked, vomited by fish in sea. *Above*, Nineveh, a round tower of all colours, with a conical roof.

60. *Micheas.* Blue: Micah listening to angel with scarlet and green wings.

61. *Naum.* Blue: Nahum, nimbed, watches Nineveh falling.

62. *Habacuc.* Pink: He holds three loaves in a fold of his cloak, and stands between two trees. The head of an angel in a cloud. This illustrates the story of *Bel and the Dragon.*

63. *Sophonias.* Dark blue, red dots: A book in his right hand, a scroll in his left, a head in a cloud above.

64. *Aggeus.* Initial I: Blue and red: Lower half decorative. Upper half. *Below*, on red ground, a king (Cyrus) with sceptre and hand raised. *Above*, on the ground, under architecture, Haggai (hooded), right hand raised, scroll in left.

65. *Zacharias.* Initial I: Blue and red dots, lower half decorative: Upper half, Cyrus, above him Zechariah, hooded, hand raised, under architecture.

66. *Malachias.* Red ground, white dots: Malachi, scroll in left hand; a gold-nimbed head in blue cloud to the right.

67. 1 *Macc.* Red: A youth in close white cap bound under his chin, light hose,

sword in right, seizes the pointed cap of a kneeling man who faces to the right and holds a dish in his hands which he is offering. (Mattathias slays the idolatrous Jew.)

68. 2 *Macc.* Red: A man in red cap, seated on a throne, receives a letter with seal attached from a soldier, with a lance. The letter is that contained in 2 Macc. i.

69. *Prol. to Matthew.* Red: Winged man with yellow wings, pen in right hand, knife in left, writing at a desk.

70. *Matheus.* Initial L: the length of a column: at the bottom, Jesse sleeping in curtained bed. From his pillow springs a series of medallions, nine in number, on a blue flourished ground. Their grounds are gold, and seven of them contain the ancestors of the Virgin. The two highest are the Virgin (crowned) and Christ.

71. *Prol. to Mark.* Lion with coloured wings, a scroll under his fore-paws.

72. *Marcus.* Initial I, the length of the column: mostly decorative. In the middle on gold, under architecture, S. Mark with a book and blue nimbus.

73. *Lucas.* Blue, red dots: Zacharias, nimbed, swinging a censer towards an altar, under architecture.

74. *Prol. to John.* Pink, white dots: Nimbed eagle, scroll in claws.

75. *Johannes.* Gold: John with book, tonsured, under architecture. The rest, ornament.

76. *ad Rom.* Blue: S. Paul, holding a cross, talks to three (Jews) with pointed caps.

77. *ad Cor.* i. Blue, red dots: S. Paul in vestments, chalice in left hand, host in right, behind an altar, administers the sacrament to a man and woman who kneel.

78. *ad Cor.* ii. Red: Paul with sword, under architecture.

79. *ad Gal.* Red: S. Paul with sword, talks to two (Jews) in caps.

80. *ad Eph.* Red: S. Paul with sword, under architecture, seated.

81. *ad Phil.* Blue: S. Paul with sword, under architecture, standing.

82. *ad Col.* Red: S. Paul with book. Moses horned, with book, points to the two tables in the midst.

83. *ad Thess.* i. Blue (a smaller miniature): S. Paul with sword, under architecture.

84. *ad Thess.* ii. Blue: S. Paul with sword (point upwards, as throughout).

85. *ad Tim.* i. Pink: S. Paul with sword, talks to a Jew in a peaked hat.

86. *ad Tim.* ii. Blue, red dots: S. Paul with sword, under architecture, seated.

87. *ad Tit.* Blue, with red dots: S. Paul with sword, talks to five men.

88. *ad Philem.* Light red: S. Paul with sword, under architecture, seated.

89. *ad Hebr.* Gold: S. Paul with sword, talks to three Jews (a large miniature).

90. *Act.* Red: The Ascension. The apostles, two with books. Christ's feet seen in the cloud.

91. *Ep. Jacobi.* Blue: S. James with book, under architecture.

92. 1 *Petri.* Blue: S. Peter with key, peaked mitre, seated on throne, with black vail.

93. 2 *Petri.* Pink, white dots: Christ (?) talking to Peter who has the keys.

94. 1 *Joh.* Blue, red dots: S. John, dotted nimbus, beardless, at desk with knife and pen.

95. 2 *Joh.* Gold: Christ, cross-nimbus and book, talks to S. John, pink nimbus and book.

96. 3 *Joh.* Gold: S. John, blue nimbus, book.

97. *Judae.* Gold: S. Jude with book, under architecture. The rest decorative.

98. *Apoc.* Gold: S. John with blue nimbus, bearded, under architecture, writes at a three-legged desk, knife in hand.

99. *Interpretationes nominum.* Gold: A nimbed man writing at a desk, under architecture.

[Fw. 59. Searle 11.]

## 2. Biblia Sacra.

Vellum, size 9 × 6½, ff. 452, double columns of 50 lines each. Cent. xiii (1290). Acquired in 1812.

Leaves are lost at the beginning of Genesis, at the beginning and end of Exodus, and at the beginning of 2 Kings.

In respect of the pictures this is a good specimen of the average Anglo-Norman Vulgates of the xiiith century, perhaps inferior to the average in regard of its writing.

*Collation.* In quires of 20 and 16 leaves.

1. *Letter of Jerome.* Initial. Monk writing at desk.
2. *Leviticus.* Two men, kneeling, place lamb on altar.
3. *Numbers.* Moses, horned, speaks to two Jews on right.
4. *Deut.* Two Jews, left, addressed by Moses at door of Tabernacle.
5. *Joshua.* A crowned figure asleep. Kneeling figure on one knee, by him, addresses God's head in the sky.
6. *Judges.* Mailed knight with sword and red shield with triangle, addressed by head in sky.
7. *Ruth.* *a.* Elimelech, with stick and bundle. *b.* Naomi, with two small sons.
8. 1 *Sam.* Elkanah and Hannah before altar: head over it.
9. 2 *Sam.* Kneeling Amalekite beheaded by Benaiah.
10. 1 *Kings.* David, sick in bed, speaks to two courtiers.
11. 2 *Kings.* Gone.
12. 1 *Chron.* Three men sit talking.
13. 2 *Chron.* King and another kneel before altar with lamp hanging over it.
14. *Ezra.* *a.* Ezra nimbed with book. *b.* A king (Cyrus) with hand raised.
15. *Nehemiah* ('Esdr. II.'). Man sprinkling altar with brush and pail.
16. *Tobit*, in bed, bird flying away to *right*.
17. *Judith* cutting off Holofernes' head; he is in bed, with arms crossed; she stands over him.
18. *Esther.* *a.* Ahasuerus, with sceptre, pointing down. *b.* Esther, reaching up to touch the sceptre. *c.* Haman, naked except for linen drawers, hanging; his arms tied behind him.
19. *Job*, prostrate; his wife stands talking. *Rubbed.*
20. *Psalms.* *Beatus vir.* David seated, with harp and crown.
21. ,, *Dominus illuminatio.* He kneels, points to eye. Head in sky.
22. ,, *Dixi custodiam.* He kneels and points to his lips. Head of Christ in sky.
23. ,, *Dixit insipiens.* The fool in short tunic, bald-headed, with club and ball.

24. *Psalms. Salvum me fac.* Christ, half-length, orb, cross-nimbus. David, naked, crowned, in green water, raises hands.

25. *Psalms. Exultate.* David, seated, crowned, plays bells with hammers.

26. ,, *Cantate.* Two priests sing from book.

27. ,, *Dixit dominus.* Father and Son seated, blessing. The Dove, head downward, between.

28. *Proverbs.* Solomon sits with rod, teaching naked boy with girdle, seated with book.

29. *Ecclesiastes.* Crown, scroll, fleur-de-lys to left.

30. *Canticles.* Virgin with Child, seated. She has apple.

31. *Wisdom.* Solomon seated, beardless, crown, sword.

32. *Ecclesiasticus.* Virgin crowned with apple, and Child, seated.

33. *Isaiah* kneels, his hands bound to column. He has only a girdle. A man behind saws his head with a frame-saw.

34. *Jeremiah* kneels, hands bound. Man behind, going to behead (the sword is not apparent) or stone him.

35. *Lamentations.* Jeremiah with hand to head. Gate on right.

36. *Baruch*, with knife and pen, writing at desk, in red.

37. *Ezekiel*, in bed; the heads of four beasts above.

38. *Daniel*, caressing two lions in round pit on brown hill, with two trees.

39. *Hosea*, seated with Gomer, talking.

40. *Joel*, sits looking up.

41. *Amos*, sits in field, sheep on right. Christ's head in sky.

42. *Obadiah*, sits, head in sky. Looks up, hand raised.

43. *Jonah. a.* A tower. *b.* Jonah vomited up by the whale.

44. *Micah.* Christ's head in sky; Micah looks up, hand raised.

45. *Nahum* stands by gate, hand raised.

46. *Habakkuk.* Christ's head in the sky. He looks up, his hand raised.

47. *Zephaniah*, as Hab. but wearing a cap.

48. *Haggai.* Full-length single figure, nimbed.

49. *Zechariah*, as Haggai.

50. *Malachi*, as Habakkuk.

51. 1 *Maccabees.* A man beheaded kneeling.

52. 2 *Maccabees.* King, with crown and sceptre, throned.

53. *Matthew.* Man in bed, moon in sky.

54. *Mark.* Deacon, full-length, with book. A fish below.

55. *Luke.* Zacharias kneels at altar, swinging a censer.

56. *John*, as Haggai.

57. *Romans.* Paul, hand raised.

58. 1 *Corinthians.* Paul, hand raised.

59. 2 *Corinthians.* Paul, hand raised.

60. *Galatians.* The same.

61. *Ephesians.* Paul has book.

62. *Philippians.* As Galatians.

63. *Colossians.* As Galatians.

64. 1 *Thessalonians.* As Galatians.

65. 2 *Thessalonians.* As Galatians.

66. 1 *Timothy.* As Galatians.

67. 2 *Timothy*. As Galatians.
68. *Titus*. Paul has sword.
69. *Philemon*. As Galatians.
70. *Hebrews*. Talks to two Jews.
71. *Acts*. The Ascension. Christ's feet disappearing. Virgin and two apostles below.
72. *James*. Nimbed figure.
73. 1 *Peter*. Half-length, with key.
74. 2 *Peter*. Hand raised.
75. 1 *John*. Has book.
76. 2 *John*. Hand raised.
77. 3 *John*. As 2 John.
78. *Jude*. Seated, nimbed.
79. *Apocalypse*. John seated, writing at desk. Round him seven towers.

[Fw. 137. Searle 124.]

## 3. Biblia Sacra.

Vellum, size 9 × 6, ff. 553, double columns 46 lines each. Cent. xiii, xiv. French. Acquired in 1808.

Contents:

Prologue of S. Jerome.
Genesis—Apocalypse.
Interpretationes nominum.

The last leaf of the Apocalypse is gone.

There are no marks of ownership.

This MS has no figured initials: they are decorative throughout and not very good. The writing is not of the most beautiful type.

Modern French binding of purple morocco richly tooled, cir. 1780.

*Collation*. In quires of 24 leaves for the most part, the catchwords generally cut off:

1 and $2^{24}$, $3^{12}$, $4^{24}$, 5—$8^{12}$, 9 and $10^{24}$, $11^{12}$, 12—$15^{24}$, $16^{12}$, 17—$22^{24}$, 23—$24^{12}$, 25—$26^{24}$, $27^{6}$ (wanting 5), 28—$29^{16}$.

[Fw. 139. Searle 12.]

## 4. Biblia Sacra.

Uterine Vellum, size 7½ × 5, ff. 379, double columns of 52 lines each in quires of 16 leaves. Cent. xiii, xiv. Acquired in 1807.

The text of the books is preceded by a list of the number of

chapters in each, and a table of Gospels and Epistles, in a later hand: also by the beginning of a homily on Hosea. These occupy 4 ff.

The last leaf of the Apocalypse is supplied in a later hand.

Marks of ownership are confined to a coat of arms drawn on vellum, coloured, and pasted on a fly-leaf.

Mr Searle has identified them as being the arms of Antoine Perrenot of Granvelle, who received a Cardinal's hat in 1561 and died Abp of Besançon in 1586.

The arms are surmounted by a Cardinal's hat, and the motto below is DVRATE. The shield is party per fess, in chief, *or*, an eagle with two heads displayed *sable*. In base *argent* three bendlets *sable*.

The only noticeable feature about this MS is the beauty of the writing, which is very great. There are no miniatures, and only blue and red are employed in the initials.

The volume has been bound by the binder of No. **2**.

[Fw. 32. Searle 14.]

## 5. Biblia Sacra.

Vellum, size $7\frac{1}{4} \times 5\frac{1}{4}$, ff. iii + 527, double columns, in quires of 16 leaves, the last leaf gone. Cent. xiii (1290–1300). Purchased in 1892.

Contents:

| | |
|---|---|
| Index in a fine Roman hand of circa 1490, in red and black | f. 1 |
| Jerome's letter to Paulinus | f. 1 |
| Genesis—II. Maccabees | f. 3—382 |
| [Esdras I., Neemias, Esdras II. = 3 Esdras.] | |
| Matthew—Apocalypse | f. 382 *b*—482 |
| Interpretationes nominum (3 columns to a page) ending with Zeb | f. 483 |

The writing has suffered from damp in the earlier leaves.

*Marks of ownership* a shield (Italian, of xvth cent.) in the border to Gen. i. Party per fess *arg.* and *gules;* an olive tree of 3 branches proper growing out of a mount *or*. Also the name Gio. Maria Colombo (xviith cent.) on f. 199.

*Illustrations.* These are confined to the initials of the books, and conform to the usual series. The work is of the usual type; if anything it differs for the better.

1—8. *Jerome to Paulinus.* Under trefoil arch, nimbed man seated, writes at desk.

*Genesis.* Border on 4 sides. That on *l* is the initial I. It contains 7 quatrefoils representing the six days of creation and the sabbath, and at the bottom is the Crucifixion, with the Virgin and S. John.

*The Days of creation;* 1. Christ, beardless and cross-nimbed, as throughout, holds globe divided horizontally. 2. He holds globe divided into water and land. 3. He holds a tree. 4. He holds the sun and moon. 5. He holds a bird and a fish (?). 6. He creates Eve. 7. He sits blessing. The other 3 sides of the border are Italian work of cent. xv., throughout rather rough, and much damaged. At the bottom, in a wreath supported by gems, are the arms described above.

9. *Exod.* Moses leads two Jews by the hand; all in pointed caps.

10. *Lev.* Moses, horned, offers lamb at altar; God's head above.

11. *Num.* Christ speaks to Moses, horned, with tables of Law.

12. *Deut.* Moses, as above, speaks to a Jew.

13. *Jos.* 2 Jews kneel: Christ's head in the sky.

14. *Jud.* as *Jos.*

15. *Ruth.* Above, Elimelech with bundle on shoulder; below, Naomi and her sons with staves, all walk *R.*

16. 1 *Reg.* Elkanah (or Eli), and Hannah who kneels at the door of Tabernacle with lamp hanging over altar.

17. 2 *Reg.* A man beheads the Amalekite.

18. 3 *Reg.* David in bed; a man brings Abishag before him.

19. 4 *Reg.* Ahaziah falls out of a tower.

20. 1 *Par.* 3 men seated.

21. 2 *Par.* Solomon kneels at door of tabernacle (as in 1 Reg.).

22. 1 *Esdras* (*Ezra*). Above, a mason on a wall; below, Cyrus pointing up.

23. *Neh.* Nehemiah with cup, weeping; Artaxerxes throned.

24. 2 *Esdras* (=3 Esdras of Apocrypha). A Jew with aspergillum and bucket sprinkles door of temple.

25. *Tob.* Tobit blinded by swallows: an angel stands over him.

26. *Judith.* Judith beheads Holofernes in bed.

27. *Esth.* Above, Ahasuerus throned stretches down sceptre to Esther below.

28. *Job.* Job on dunghill; his wife stands over him.

29. *Psalms.* *Beatus vir.* David playing harp.

30. ,, *Dominus illuminatio.* David crowned by a nimbed man.

31. ,, *Dixi custodiam.* David points to his mouth; Christ's head in the sky.

32. ,, *Dixit insipiens.* A bald fool with club and cake.

33. ,, *Salvum me fac.* *Above*, Christ with orb. *Below*, David nude in water.

34. ,, *Exultate.* David plays on three bells with two hammers.

35. ,, *Cantate.* Two priests in copes at lectern.

36. ,, *Dixit Dominus.* The Father and Son seated, the Dove between them.

37. *Prov.* Solomon with raised rod teaches Roboam to read.

38. *Eccl.* Solomon throned.

39. *Cant.* The Virgin and child.

40. *Wisd.* Solomon seated talks to mailed man with shield.

41. *Ecclus.* Seated man with scroll.

42. *Isai.* Isaiah, bound to pillar, kneels, full-face: two men saw his head.

43. *Jer.* Jeremiah seated points to a vessel: Christ's head in the sky.
44. *Lam.* Jeremiah seated at gate of city.
45. *Bar.* Baruch writes at desk.
46. *Ezek.* Ezekiel recumbent: above him the heads of the four cherubic beasts.
47. *Dan.* Daniel in arched den, with trees on either side of it, embraces two lions' heads.
48. *Hos.* Hosea, seated, talks to Gomer.
49. *Joel* is addressed by Christ whose head is seen above.
50. *Amos* is addressed by Christ; sheep on *R.*
51. *Obad.* addressed by Christ (as Joel).
52. *Jonah.* *Above*, a tower (Nineveh). *Below*, Jonah ejected by the fish.
53. *Micah*, as Joel.
54. *Nahum* seated, with scroll.
55. *Habakkuk* holds a vessel. *Above*, an Angel catches him by the hair and points to the vessel. This refers to the rapture of Habakkuk narrated in *Bel and the Dragon*, cf. No. I, 62.
56. *Zephaniah*, as Joel.
57. *Haggai* stands with scroll.
58. *Zechariah*, as Haggai.
59. *Malachi*, as Joel.
60. 1 *Macc.* A man holding a swine's head in a dish is about to be beheaded (1 Macc. ii. 24).
61. 2 *Macc.* A Jew gives a letter to a messenger with a lance.
62. *Matt.* (1) Winged man writing at desk. (2) Jesse sleeping: a tree springs from him with figures of David, the Virgin, and Christ.
63. *Mark.* (1) Winged lion. (2) S. Mark as deacon.
64. *Luke.* (1) Winged ox. (2) Zacharias nimbed, with censer, at altar: opposite to him a Jew (not an angel).
65. *John* stands, with book.
66. *Romans.* Paul, seated with cross, speaks to two Jews.
67. 1 *Cor.* Paul seated with sword. 2 *Cor.* similar.
68—75. *Gal.*, *Eph.*, *Phil.*, *Col.*, 1 and 2 *Thess.*, 1 and 2 *Tim.* Similar pictures. S. Paul sometimes is feeling the edge of the sword, sometimes examining the hilt, and sometimes has a scroll as well.
76. *Titus.* Scroll, but no sword.
77. *Philemon.* Sword.
78. *Heb.* Sword, he talks to 2 Jews.
79. *Acts.* The Ascension, with the Virgin: our Lord's feet only seen.
80. *James.* S. James with scroll.
81, 82. 1 and 2 *Pet.* S. Peter with key.
83, 84. 1 and 2 John. S. John writing.
85. 3 *John*, seated, with scroll.
86. *Jude* as S. James.
87. *Apoc.* S. John writing, round him are seven spires of churches.

## 6. Novum Testamentum.

Vellum, size 9 × 6, ff. 203, double columns. Cent. xii. Purchased 1891 at the Hailstone Sale. ? Italian.

The ornament consists merely of initials to the books: but these are very handsome and of an archaic type. The best is perhaps that to S. Mark's Gospel.

The modern division into chapters, and the initials of the sections, are in red and apparently added by a hand of cent. xiii. The order of the books is

Gospels.
Acts.
Apocalypse.
Catholic Epistles.
Pauline Epistles.

Two hands appear to be employed. The Synoptic Gospels and the first 12 chapters of the Acts are written in paragraphs in a large hand. The rest is written continuously in a smaller hand, with more lines to the column (32 as opposed to 28).

The object seems to be that the whole work, and each group of books, may be got into 100 or 50 leaves respectively.

*Collation.* A—K$^{8}$, L$^{10}$, M$^{12}$, N$^{8}$, O$^{8}$, P—R$^{10}$, S$^{4}$, T$^{6}$, V—Z$^{10}$, AA$^{6}$ (wants a blank) (203 leaves).

## 7. Evangelia.

Vellum, size $6\frac{5}{8} \times 4\frac{5}{8}$, ff. 125, 27 lines to a page. xiith century. Presented by Samuel Sandars, M.A., Trinity College, Oct. 18, 1892.

Contents:

A note 'Ex testimoniis iiii$^{or}$ euangeliorum et epistola Jeronimi contra Heluidium' on the relationships of the Three Maries. 14 lines . . f. 1
Prologus quatuor euangeliorum: *Plures fuisse* . . . . . 2 *b*
Epistola iheronimi . . . . . 4
Breuiarium in Euang. sec. Matheum . . . . . 5 *b*
The Eusebian Canons under arches drawn in red . . . . . 8
Argumentum in Matheum . . . . . 16
Matheus . . . . . 16 *b*
Prefatio Euang. sec. Marcum . . . . . 48
Breuiarium . . . . . 48 *b*
Marcus . . . . . 49 *b*
Argumentum Euang. sec. Lucam . . . . . 68
Breuiarium . . . . . 68 *b*
Lucas . . . . . 71

Argumentum sec. Iohannem . . . 101 *b*
Capitula . . . . . 102
Iohannes . . . . . 102 *b*

*Collation.* $a^{8+1}$ (*Ex testimoniis*), *b*—$p^{8}$, $q^{4}$. 125 leaves: the quires are marked by a minuscule letter on the last leaf of each, which is often cut away.

The provenance is fully marked. The words *liber scē marie de camberone* are written in red on the last leaf, and a later hand has written *de camberone* on the lower margin of at least one leaf in every quire. This monastery is Cambron, in the diocese of Cambrai, near Tournay, a Cistercian house founded in 1148. (*Gallia Christiana* III. 171.)

The only ornamentation in the volume—apart from the beautiful writing—is the arched framework, divided by columns with rude Corinthian capitals, under which the Eusebian canons are arranged. This is neatly done and, though not rich, produces a good effect. The whole volume is an interesting one, as a humbler descendant of the rich early Gospel-books.

## 8. Evangeliarium.

Vellum, size $10\frac{3}{4} \times 8\frac{1}{4}$, ff. 256 + 4, large hand, 16 lines to a page. Cent. xv. Original stamped binding, with brass bosses. Purchased in 1891. Italian (Milanese).

This MS is very finely written, with rubrics and good initials. It contains the Gospels for the year. After f. 204 is inserted a leaf of paper, and after f. 221 is inserted a printed slip *Rosarii Virginis*. The last lection is: In solemnitate beatis*si*mi p*at*ris n*os*tri Bernardi Abbatis. This has, on f. 252$^{b}$, a lovely initial, the only historiated one in the MS.

S. Bernard in white standing face *R.* with open book held in both hands, and pastoral staff. The grounding lilac with gold pattern.

On f. 254 sqq. is the "Benedictio cerei paschalis" noted. F. 259 has in a slightly later hand (*a*) suffrages at the reading of the Gospel, (*b*) an enumeration of the parts of the world visited by each of the Apostles, (*c*) the following colophon, shewing the provenance of the MS:

Iste Liber Euangelior*um* est s*an*cte Marie careuallis de Mediola*no*, q*uem* si quis furatus fuerit u*el* malitiose retinuerit a Christo i*n* p*er*petuum anathe*ma* sit.

Two pieces of a slightly earlier Missal are in the binding of this MS.

*Collation.* i—xxv[10], xxvi[4], xxvii[4]. The old foliation is wrong.

## 9. Bible Historial.

Vellum, size $15\frac{3}{4} \times 11$, ff. 423, in quires of 8 leaves, one blank leaf gone at the end; double columns of 56 lines each. Cent. xiv. Acquired in 1814.

The Latin original of this book was written by Petrus Comestor (Pierre le Mangeur) of Troyes, who died in 1198 at the Abbey of S. Victor in Paris.

The French version contained in this MS is that by Guiart des Moulins, a canon of S. Pierre d'Aire (near S. Omer), made between 1291 and 1294.

It is practically a French Bible, with glosses and supplements to the narrative. There are further several distinct tracts inserted. After 'le grand Job' comes an abridgment of the book, called 'le petit Job.' Tobit is followed by 'Ieremie, ezechiel susanne et daniel,' a narrative of the lives of these prophets, together with the additions to Daniel. Esther has an appendix often called (as here) the 'livre du roi Ochum' (= Artaxerxes Ochus) which briefly recounts the history from Ochus to Antiochus Epiphanes.

In this copy the Psalter is present, though very commonly omitted. It is here followed by the Cantica and Litany.

In the Litany the following saints are to be noted:

*Apostle:* Ursin; *Martyrs:* SS. Merri, Lienart; *Confessors:* SS. Mello, Grant, Romain, Souplice, Seruais,...Aubin, Maximien, Philibert, Vaast, Vaudrille, Yves; *Virgins:* SS. Oportune, Genevieve,... Colombe, Gemine, Anastaise, Becheust.

Ursin belongs to Bourges, Oportune to Paris, Mello and Romain to Rouen, Seruais, Vaast and Vaudrille to the extreme N.-E. of France.

*Marks of ownership.* On the first and last leaves are written 'Donay.' I cannot identify this name.

On a fly leaf at the end is

Donné en 1700 par Mons[r] L'Abbé d'henin, aussi recommandable par son mérite, que par son Illustre Naissance,

The illuminated work in this copy, though in good preservation, is decidedly rough and poor.

1—5. Large miniature occupying half a page: gold ground: in five compartments.

1. MATHEUS, seated. A winged man by him with scroll: RECUNBFALI.

2. MARCUS. Winged lion with scroll: CUM NATUS ESSET.

3. LUCAS. Winged ox: scroll: FUIT•IN•DIEBUS.

4. Eagle with scroll, IOHANNES. John with scroll: IN PRINCI•ERAT.

5. On a red and gold diaper: Christ seated. His left hand on a white orb with cross, his right blessing a wafer on a cloth over a gold chalice on a credence. Above, two angels stretching out a diapered cloth.

2. fol. 2 *a*. Initial. The Abp of Sens receiving this book from the writer. A monk stands by.

3. fol. 2 *b*. Initial. Gold ground. The writer with a book open before him.

4. fol. 3 *a*. *Genesis*. Chequered ground. Creation of Light. Christ stands by a dark globe surrounded by a ring of light.

5. *ib*. *Genesis*. Chequered ground. Christ, with compasses, dividing the globe, which is now light.

6. fol. 3 *b*. *Genesis*. Gold ground. Christ with book, dividing water from land, on which are trees.

7. fol. 4 *a*. *Genesis*. ,, Christ, with outstretched arms, fixes sun and moon in the clouds.

8. fol. 4 *b*. *Genesis*. ,, Creation of Fish. Like no. 6, but with the addition of fish in the water.

9. fol. 5 *a*. *Genesis*. ,, Christ with book. Before him animals, horse, ox, lion?, dog?, deer.

10. fol. 6 *b*. *Genesis*. ,, Christ breathes through a red trumpet into the ear of Adam, seated among trees. By him are five streams.

11. fol. 6 *b*. *Genesis*. Gold ground. *Left*. Christ with book points to a tree. Adam by him. *Right*. Christ, with book, creates Eve.

12. fol. 8 *a*. *Genesis*. Expulsion. Angel with sword. Eve. Adam, bearded. Two trees with fruit.

13. fol. 8 *b*. *Genesis*. Chequered ground. Conviction of Cain. Christ with book. Cain in red, with spade. Lying behind is Abel in bluish gray, spots of blood on his face.

14. fol. 10 *b*. *Genesis*. The Ark, a castellated gray edifice on the water. No figures. Four oars on each side. It has two porches. The tiling is partly red partly blue.

15. fol. 12 *b*. Initial: Shame of Noah: the usual scheme.

16. fol. 13 *a*. Initial: Tower of Babel, two figures. One directs, one works with a hatchet.

17. fol. 15 *b*. Chequered ground. Sacrifice of Abraham (Gen. xv.). He is on the left with two sheep, an ox, and two doves: a beardless head of Christ with crossed nimbus speaks to him out of a cloud.

18. fol. 17 *a*. The three angels. Abraham at the door of his house.

19. fol. 25 *a*. Initial: Laban (old) conversing with Jacob.

20. fol. 26 *b*. Jacob wrestling with a red-winged angel who has gold nimbus.

21. fol. 28 *a*. Selling of Joseph. Nine of his brothers face *R*. Joseph a small figure in the midst. Facing *L*. are four old men (merchants) with covered heads, arguing.

22. fol. 29 *b*. Gaoler with two keys points to a dungeon. Joseph's head seen at the window.

23. fol. 35 *a*. *Exodus*. c. i. Six men talking at the door of a building.

Here the folio numbering ceases, the book is paged in pencil from this point.

24. *Exodus*, c. xxxiv. Moses, horned, receives the tables from Christ in the burning bush. This is a thorough confusion of the two scenes. Christ holds a book and has a cross nimbus. Moses' boots are seen in the foreground.

25. *Exodus*, c. lxv. Plan of the camp in red ink.

26. *Leviticus*, c. i. Gold ground. Five elders, two offer lambs at a draped altar. Christ's bust in clouds above. This picture is slightly larger.

27. *Numbers*, c. i. A young man talking to six others. Some old.

28. ,, Initial: Moses kneeling: bust of Christ in clouds.

29. ,, c. ii. Plan of the camp in red ink.

30. *Deuteronomy*, c. i. Moses, horned, leaning on his staff, takes the hand of Joshua. Elders behind.

31. *Joshua*, c. i. Joshua (a young man) leads the people through Jordan, pointing to the head of Christ in the clouds: it is beardless and cross-nimbed.

32. *Judges*, c. i. Two armies of knights on white horses, stationary and fighting.

33. ,, c. xviii. Delilah seated on a red throne cuts off the hair of Samson, who is asleep with his head in her lap.

34. i *livre des Roys*, c. i. Three courtiers offer a gold crown to a crowned king (Saul).

35. ,, ,, c. xviii. Michal lets down a very small David out of a window, with her hands. Saul's knights are seen in front on the left.

36. ii *Roys*, c. i. David throned and crowned. The Amalekite with his head on a block. Benaiah grinning, with raised axe.

37. *ibid*. Initial: Christ with red-crossed nimbus. A small figure kneels to him.

38. iii *Roys*, c. i. David crowned in bed. Five people stand by, probably four courtiers and Abishag.

39. iv *Roys*, c. i. Assumption of Elijah. He is in a cart, drawn up hill by two horses, red fire falling on him.

40. *Grant Job* (the Canonical book), c. i. Chequered ground. On the left Satan in a tunic with curved horns. Job on his dunghill, naked. Christ's head above, bearded and cross-nimbed. The figure of Satan is much rubbed and the picture has otherwise suffered.

41. *Petit Job* (an abridged narrative), c. ii. Gold ground. A table spread with food. Full face. Job. On his *R*. four sons, on his *L*. two daughters.

42. *Thobie*, c. i. Gold ground. *L*. Tobit clothes a naked man, one spectator. *R*. He buries a swathed corpse.

43. *ieremie, ezechiel, daniel et susañe*, c. i. Gold ground. Four Jews stone Jeremiah.

(This is a narrative in 28 chapters, containing the legends of the three prophets, and is chiefly concerned with Daniel.)

44. *Judith*, c. i. Gold ground. Holofernes crowned, in bed. Judith with a sword at his throat, a curtain to the right.

45. *Hester*, c. i. Gold ground. *L*. Ahasuerus and Esther, crowned, sit talking. *R*, Haman stripped, hanging on a gibbet, his hands bound behind him,

46. *Liure du roy Othun* (*sic*), c. i. Two kings on horseback, in full armour, tilting at one another. (This is an appendix to Esther, containing the history from Ochus to Antiochus Epiphanes.) At the end is written: *Ci fine le liure hester la royne, ci après commencent les paraboles de salemon fils de Dauid.* The verso (p. 382) is blank.

47. *Psalter* (p. 383). *Beatus uir.* Gold ground. *L.* David crowned sits playing his harp. *R.* Goliath in armour with shield. David, a boy with a sling.

48. *Psalter. Dns illuminatio.* Chequered ground. *L.* Christ's head bearded, cross-nimbed, in clouds. *R.* David crowned, kneels and points to his eye.

49. *Psalter. Dixi custodiam.* A different chequer. A similar subject. Christ is a half figure with orb.

50. *Psalter. Dixit insipiens.* Chequer. The fool half naked, white haired, holds a white ball and a club carved with a human head.

51. *Psalter. Salvum me fac.* Gold ground. Christ's head in the sky. David crowned naked, plunged in water up to his middle.

52. *Psalter. Exultate deo.* Chequer. David crowned, sits and plays with a plectrum in each hand, on five bells.

53. *Psalter. Cantate dno.* Gold. Five priests in copes singing from a book on a lectern.

54. *Psalter. Dixit dns.* Gold. The Son seated, with crossed nimbus, holds book, is beardless. He is speaking to the Father, who sits on *R.* with crossed-nimbus, book and orb, and is bearded.

Cantica and Litany.

*Paraboles.* A painting in six compartments occupying half the page. Grounds: 1, 2, 4 chequered: 3 flourished, gold on blue: 5, 6 gold.

| | |
|---|---|
| 1 | 2 |
| 3 | 4 |
| 5 | 6 |

55. 1. Solomon crowned, on throne, admonishes young Rehoboam seated, with open book.

56. 2. Solomon crowned, on throne with four gold lions: a live lion in front of him. To him enters a man with a short staff, accompanied by a white dog.

57. 3. The judgment of Solomon. Five figures: viz. Solomon, the two women, child, and soldier.

58. 4. Solomon crowned, seated. Before him three youths kneel with bows and arrows. (They apply for the award of their father's inheritance. The test imposed is that they shall shoot at his corpse.)

59. 5. Solomon crowned, standing. The youngest son kneels to him (refusing to shoot and consequently gaining the estate). The two others shoot at a white featureless corpse against a pillar.

60. 6. Solomon crowned, seated, talks to a crowd of men.

61. *Ecclesiastes*, c. i. Gold ground. Solomon crowned, seated. A crowned female (Wisdom) talks to him.

62. *Cantiques.* Chequer. Virgin and Child crowned, seated.

63. *Sapience.* Chequer. Solomon stands talking to a crowned female with sword.

64. *Coliastique* (Ecclus.). Chequer. Solomon seated: a female holds a gold covered cup to him.

65. *Ysaie.* Gold. Isaiah stands talking to Christ, whose head is seen in clouds.

66. *Jeremie.* Gold. Two men facing hold scrolls. YSAIE·IEREMI.

67. *Lam.* Gold. A king talks to a woman rending her hair.

68. *Baruch.* Chequer. The prophet sits in front of a curtain writing at a desk, his left hand is preternaturally large.

69. *Ezechiel.* Gold. Two prophets facing each other: blank scrolls.

70. *Daniel.* Gold. A similar picture.

71. *Osee*, as Baruch. On his book is OSEE LE PROPHETE.

72. *Joel.* Gold. Holds a scroll inscribed IOEL • LE • PROP.

73. *Amos.* Blue chequer. Near a red desk holds a scroll AMOS • LE. (Jonah and Micah have no illustrated initials.)

74. *Naum.* Gold. Scroll NAVM LEP, red hood, beardless.

75. *Abacuch.* Blue chequer. Scroll ABACUC • LE • PROPHETE. Christ's head in clouds to right.

76. *Sophonias.* Gold. Two prophets facing each other. Scrolls ABACUC•SOPHONIE.

77. *Aggeus.* Red chequer. Holds scroll CI CON • MENCE • AGEE • LE • PROPH.

78. *Zacharie.* Gold. Angel talks to Zechariah, who has red hood and scroll ZACHARIE LE.

79. *Mal.* Initial: a small half figure of the prophet with a scroll.

80. 1 *Macc.* Gold. A battle of knights, as no. 32.

81. 2 *Macc.* Gold. A town with men inside. A mounted knight before it attacked by others.

82. p. 672. *Mattheus.* Gold. High Priest (vested as Bishop) marrying Mary to Joseph. The suitors stand round.

83. *Marcus* at desk, with lion.

84. p. 715. *Lucas.* Initial: Lucas with ox.

85. ,, ,, ,, Zacharias and angel.

86. ,, ,, ,, Annunciation.

87. ,, ,, ,, Salutation.

88. ,, ,, ,, Nativity.

91. p. 719. ,, ,, Presentation of Christ on the altar.

92. *Iohannes.* Gold. John writing in a landscape.

93. *ad Romanos.* Gold. Paul and another apostle seated talking.

94. 1 *Cor.* Gold. Running title still *ad Rom.*: Paul talks to a nimbed youth (=Timothy. The text has '*leglise de dieu qui est en thimotee et en chorinte*').

95. *ad Eph.* (*ci commencent les Epistres St Poll ad Ephesios*). Gold. Paul at a desk with a book. A small scribe sits writing.

96. p. 806. *fait des Apostres.* Gold. Two nimbed Apostles, beardless, baptize three men in a cask. (The running title as far as Apocalypse is *ad Ephesios.*)

97. *Ep. S. Iaques.* He preaches from a pulpit to eight people.

98. *Apocalipse.* Gold. John beholds the beast with seven heads and ten crowns standing in the waters.

[Fw. 53. Searle 13.]

## 10. The New Testament in French.

Vellum, size $10\frac{3}{4} \times 7\frac{3}{4}$, ff. 220, double columns of 29 lines each. Cent. xv (1480). Acquired in 1810.

Contents:

| | |
|---|---|
| Books i.—iv. | The four Gospels |
| Book v. | The Pauline Epistles |
| Book vi. | The Acts of the Apostles |

Book vii. The Catholic ('Canonical') Epistles
Book viii. The Apocalypse

Each of these 'books' being headed by a miniature.

*Marks of ownership.* (1) On the last page is this colophon. Explicit lappocalipse et se*m*blablement le nouueau testament lequel a fait coppier et mettre en ceste forme la tres noble et excellente dame madalene princesse de vienne fille et seur de roys de France. Scriba Anthon de Rivo.

The lady in question was daughter of Charles VII and sister of Louis XI, and married Gaston de Foix. She died in 1486. Her arms occur in some of the borders. She quarters Navarre, Foix, Béarn, Évreux, and Bigorre, dimidiate with the arms of France. (2) *Colleg. Flexiens. Soc. Jesu.* on the first page. This is La Flèche on the Loire.

This college was founded by Henri IV (a descendant of Madalene) in 1603. (3) In 1706 the rector, De La Fare, gave the MS to Concanet.

The work is very good of its time though rather decadent.

*Collation.* In quires of 8 leaves, except the first, which is of 4.

1. *Matthew* sits writing at desk with lectern on it. Angel reads from open book on desk.

2. *Mark* writes in room with large window. Lion at feet. Landscape outside.

3. *Luke* writes in room at desk under canopied wooden throne: a round desk with books is near, at foot of which lies the ox.

4. *John* writes, on a peaked island, with eagle by him. Landscape, bridge and two boats. Arms on border.

5. *Epistles of Paul.* Paul in pulpit preaches to crowd, including Peter as pope, with key, Emperor, King of France, Cardinal, Bishop, white and black monks, and doctor in red.

6. *Acts.* A nimbed beardless youth in chair, writes on scroll A VN LV DEDHN. By him sits an older bearded capped man, also with scroll.

7. *Catholic Epistles.* S. James, half length, seated, with patriarchal cross, open book, mitred and coped.

Initial: Peter, half length, with key.

8. *Apocalypse.* Bust of John, nimbed, a good head.

[Fw. 64. Searle 63.]

## 11. Biblia figurata.

Vellum, size 6 × 4, ff. 83, 4 rows of pictures on a page. Cent. xv (1490–1500). German work. Presented by S. Sandars, M.A., Trinity College, Oct. 18, 1892.

*Collation.* $a^{10+1}$ (fly-leaf) $b^{10}$ $c^{10}$ $d^{12}$ $e$—$h^{10}$; 83 leaves.

The volume belonged in 1828 to Count Peter de Salis of 'Neunbourg in der Schweiz,' and was sold at Ellis's sale at Sotheby's, in Nov. 1885.

This curious book is a sort of Hieroglyphic Bible. It contains a pictured representation of the contents of every chapter of every book in the Latin Bible, from Genesis to the Apocalypse (not including 2 Esdras). Nearly every page has 10 pictures of a circular or square form. Above each are written, usually in red, the opening words of the chapter, and the picture contains a rudely drawn and coloured illustration of the contents of the chapter. The principal colours employed are green, red, blue and yellow.

An almost contemporary hand has written copious explanations in Latin on the pictures from Gen. i. to 1 Sam. xvii.: after that point they are added much more sparsely.

It would not be worth while to describe each of the pictures. Two books will suffice as specimens of this very curious and interesting volume.

2 Chronicles:

1. *Confortatus est igitur Salomon.* Solomon's head, and his hands joined in prayer: above on *R.*, rays from a cloud. The Vision of Solomon.

2. *Decreuit autem Salomon edificare.* Two hands joined in supplication: Solomon's letter to Hiram is indicated.

3. *Et cepit Salomon edificare.* A green curtain on a pole: i.e. the veil of the temple.

4. *Fecit quoque altare eneum xx cubitorum.* A large and a small brazen laver.

5. *Intulit igitur Salomon omnia que uouerat.* Three trumpets: on *R.* the end of the ark seen in an archway.

6. *Tunc Salomon ait: Dominus pollicitus.* A hand blessing: on *R.* a cloud from which fire descends on an altar.

7. *Mactauit igitur rex Salomon hostias* (vii. 5). A green banner held out of a window in a tower: on *R.* a cloud shedding rain, i.e. prayer for rain.

8. *Expletis autem xx annis.* A walled city, a tower with a crane on it: on *R.* a river and a ship. Solomon's buildings and commerce.

9. *Regina quoque Sabba.* Two gold vessels: a steel weapon thrust against a gold shield.

10. *Profectus est autem Roboam.* A yoke: a hand throwing a stone (at Adoram).

11. *Venit autem Roboam in Ierusalem.* A walled city: a tower with a crane on it. One of the fenced cities of Judah (xi. 5—12).

12. *Cumque roboratum fuisset.* A mailed arm (that of Shishak) taking a sack (of treasure) out of an archway.

13. *Anno xviii regis Ieroboam.* Two green hills: on the *R.* a lantern and a

helmeted head speaking. The speech of Abijah to Israel, in which he mentions the golden lamp.

14. *Dormiuit autem Abia cum patribus.* A hand (Asa's) laid on an altar: a mailed negro (Zerah) prostrate, pierced with a sword.

15. *Azarias autem filius Obed.* Two mailed arms with battle axes (Israel and Judah) fighting.

16. *Anno autem xxxvi regni eius.* A pair of legs in the stocks: those of Hanani who was imprisoned by Asa.

17. *Regnauit autem Iosaphat filius eius.* A hand holding a cup of money. The tribute of the Philistines.

18. *Fuit ergo Iosaphat diues.* A head with large iron horns (that of Zedekiah son of Chenaanah): a green frog (lying spirit) comes out of its mouth: on *R.* an arrow entering a mailed man's back (Ahab's).

19. *Reuersus est autem Iosaphat.* Two sceptres crossed. Seemingly this indicates a peaceful interval: it occurs not unfrequently.

20. *Post hec congregati sunt.* Two mailed men fighting (Judah against Ammon and Moab).

21. *Dormiuit autem Iosaphat.* A hand with an open letter inscribed *Helias regi:* Elijah's letter to Jehoram.

22. *Constituerunt autem habitatores.* A hand (Jehu's) plunging a sword into the roof of a house (Ahab's).

23. *Anno autem vii confortatus.* A crowned queen (Athaliah) held by the neck and stabbed.

24. *vii annorum erat Ioas cum regnare.* A hand (Joash's) putting money into a box with a slit in the lid, on the roof of the temple.

25. *Viginti v annorum erat Amasias.* A hand (that of Amaziah) holding fire towards a calf on a column.

26. *Omnis autem populus Iuda filium eius Oziam.* A heart on a column (Uzziah's heart was 'lifted up'): a hand (Uzziah's) holding a censer.

27. *xxv annorum erat Iotham cum regnare.* A trowel and a hatchet, signifying Jotham's building operations.

28. *xx annorum erat Achas.* Two altars. Ahaz built altars 'in every corner of Jerusalem.'

29. *Igitur Ezechias regnare.* A hand emptying blood out of a jug with a lid, before a flaming altar (v. 24).

30. *Misitque Ezechias ad.* A hand with a maniple on the wrist blessing: the word *populo* beneath it: on *R.* an altar (idolatrous) full of cracks.

31. *Cumque hec fuissent rite.* A hand with a raised club: a broken idol on a column, and a cracked altar. Idols destroyed.

32. *Postque et huiusmodi ueritatem.* A mailed arm holding a letter (Sennacherib's).

33. *Duodecim annorum erat.* A hand holding a chain attached to another hand (Manasseh's): a hand with trowel touching (restoring) an altar.

34. *Octo annorum erat Iosias cum.* A flaming altar: an open book (that of the Law).

35. *Fecit autem Iosias phase.* A man (Josiah) in mail: two arrows in his back.

36. *Tulit ergo populus terre Ioachaz.* A city (Jerusalem) in flames.

37. ? Prayer of Manasseh. *Domine deus omnipotens.* Two hands joined in prayer.

Epistle to the Galatians:

1. *Paulus appostolus non.* A beardless head with protruded lips: above, the words *Aliter evangelizans*, one of the false teachers.

2. *Deinde post annos quatuor.* The head and hand of Paul, speaking to Peter whose head is on *R.* Above is a knife, and the words *Non Titum* (sc. circumcides).

3. *O insensati Gallathe quis.* A raised hand: on *R.* a figure on a Tau-cross, above it, two stars. 'Cursed is everyone that hangeth on a tree.'

4. *Dico autem quanto tempore heres.* A heart: in it a nimbed dove, saying *Abba pater.* On *R.* a mountain inscribed *Syon:* see *vv.* 6, 26.

5. *State et nolite iterum iugo.* A wooden tub with a cover: in allusion to the 'little leaven'; it seems to be a vessel full of dough.

6. *Si spiritu uiuimus spiritu et ambulemus. Non efficiamur* (*vv.* 25, 26). A man with a pack on his back (bearing another's burden): a face with protruded tongue ('provoking one another'): a hand (Paul's) with a wound in the palm ('I bear the marks of the Lord Jesus').

The whole number of drawings is 1343.

## 12. Psalter.

Vellum, size $12\frac{1}{4} \times 7\frac{3}{4}$, ff. 236, 18 lines to a page. Cent. xiii (1260–70). Acquired in 1808.

Contents:

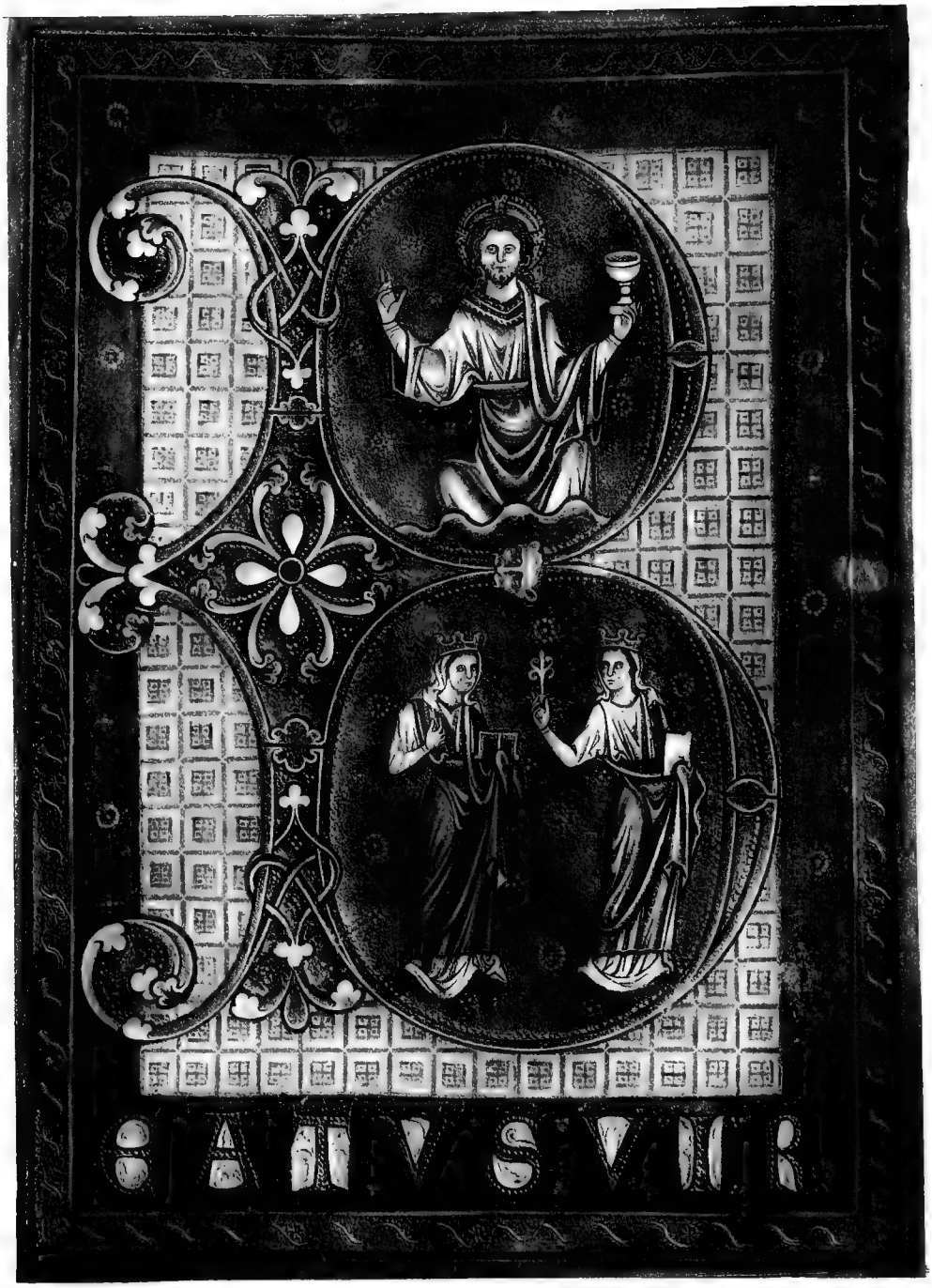
| | |
|---|---|
| Verses on the Kalendar (memoria technica) | f. 1 |
| Tables of Epacts, etc. | f. 1 *b* |
| Kalendar (black, blue and red, not full) | f. 2 |
| Table to find the *terminus Paschae* | f. 8 |
| Rota to find Easter | f. 10 |
| Psalter | f. 12 *b* |
| Cantica | f. 201 |
| Litany | f. 218 |
| Office of the Dead | f. 224 |

*History.* In the Kalendar, a late hand inserts at May 21 'Obitus ffulconis Basset Ep*iscopi* Lond*inensis*' (1244–59). The Kalendar inserts SS. Kyneburga, Kyneswitha and Tibba[1], and they are besides invoked in the Litany, as also Guthlac, Botulf, etc. The Feast of the Relics is on Oct. 21. The provenance is most likely Peterborough or its neighbourhood.

The work of the finest kind and of the best period of Anglo-French work. It is only to be regretted that the book is, comparatively speaking, a plain one.

The initials DAR are on the xixth cent. binding.

[1] Buried at Caster near Peterborough.




MS. 12 – Nº 2

*Collation.* In quires of 8 leaves (two leaves lost; sig. B seems to consist of 4 leaves, but possibly has lost some leaves), no catchwords or signatures. $A^8$ $B^4$ $C^8$ etc.

1. *Fly leaf* (*recto* of Frontispiece to Psalm i.). Crucifixion with the Virgin and S. John. The Ground gold, punctured in patterns: the Cross green: the Sun, flames on a red disc: the Moon, a red disc with crescent on it: the Virgin with book, blue robe under pink and white, white headcloth, leans her head on her hand: S. John, with hands clasped, feet apart, in scarlet, under dark purple and white: Christ's drapery blue with red dots. Three nails are used. The Frame is red, outside blue.

2. *Beatus vir.* Full page initial B. *a.* Punctured gold ground. Christ seated, full face, a cloud hides his feet. Chalice in left hand. He is blessing and has cross-nimbus. Robe, blue, over white, gold collar.

*b.* Two crowned women (probably Mercy and Truth) talking, each with book and flowering sceptre.

3. *Dominus illuminatio.* Floriated Initial
4. *Dixi custodiam.* Floriated . . . .
5. *Quid gloriaris.* Floriated . . . . .

} on ground of burnished gold: very fine work.

6. *Dixit insipiens.* David and Goliath, a tree between them. Gold ground. David with stones in robe, slinging, Goliath in blue mail, his sword raised over his head, with casque and shield, girdle and scabbard. A leaf gone at *Salvum me fac*, Ps. lxvii.

7. *Exultate.* Floriated on gold ground. Upper half has lion and ox. Lower, David with sword attacking lion. A leaf is gone at *Cantate Domino*, Ps. xcvii.

8. *Dne exaudi.* Plain gold ground. *Above*, architecture; *below*, an abbot in blue cope, white inside, and black habit, with pastoral staff approaches an altar draped in pink and white over blue, with cross and candle. He genuflects. Behind him a monk with book. A lamp hangs from roof.

9. *Dixit dns.* Initial D: with silver-tailed peacock at the top. The circle has in it a quatrefoil on gold ground. Christ seated on throne, blessing with the right hand, a book in the left: drapery blue and yellow over pink, with gold collar.

A leaf is lost before f. 224.

[Fw. 63. Searle 122.]

## 13. Psalter.

Vellum, size $8\frac{1}{2} \times 5\frac{1}{2}$, ff. 164, 22 lines to a page. Cent. xiii (1280). Presented by Samuel Sandars, M.A., Trinity College, Oct. 18, 1892.

In gatherings of 8 leaves, except the first, which has 6.

Contents:

| | |
|---|---|
| Kalendar, in red and black . . . . . | f. 1 |
| Psalter (in an earlier hand) . . . . . | 7 |
| Cantica ,, ,, . . . . . | 126 |
| Litany ,, ,, . . . . . | 138 |
| Vigils of the Dead (in a slightly later hand) . . . . | 141 *b* |
| O intemerata (in a later hand) . . . . . | 163 *b* |

*History and Provenances.* The Kalendar contains a few noteworthy saints, e.g. Cuthbert, Eutropius, Passio S. Pancratii, Dunstan, Florentia, Consortia, Alban, Martial Ep. Conf., Oswald, Taurinus, Philibert, Geremanus Abb. (Sept. 24 = S. Germer), Firmin, Benedicta, Pancratius, and his Octave, Aquilinus Ep., Quintin M., Valentine and Hilarius (Nov. 3, duplex), Florus Ep. Conf. (Nov. 4), Anianus and Gregorius Epp., Edmund Reg. M., Columbanus, Depositio S. Byrini (Dec. 3).

In the Litany, the preponderance of English saints is greater: we have SS. George, Alban, Amphibalus, Edmund, Kenelm, Oswald (Martyrs): Samson, Augustine, Dunstan, Suithan, Cuthbert, Philobert (Confessors): Columba, Genovefa, Maldrida (Mildred), Fredeswida, Etheldrida, Sexburga, Ermenilda, Athelburga, Editha (Virgins).

The explanation of this difference between Kalendar and Litany lies in the fact that the two are of different dates. The Kalendar points to North France; e.g. Taurinus and Aquilinus belong to Évreux, S. Germer has a great Church near Beauvais: the Litany, on the other hand, points decidedly to England.

On the lower margin of f. 7 is a note in a xivth century hand:

E. 8. h.
iste liber est domus montis sancti ludo*uic*i
prope nouio*m*um ordinis carthusiani.

This was a house founded in 1300 by Reginald de Roye and Agnes his wife. The site, near Noyon, was formerly called Mons de Hairimonte. The house was burnt down in 1404. (Le Couteulx *Annal. Ord. Cart.* iv. 477.)

In later times, the MS was bound in France (cir. 1780): it then passed into the Library of the Duke of Sussex: a description of it will be found in Pettigrew's *Bibliotheca Sussexiana* I. ciii. Subsequently it belonged to the Rev. J. Fuller Russell, F.S.A., and was bought by Quaritch at his sale at Sotheby's, June 26, 1885. It was exhibited in 1874 at the Burlington Fine Arts Club, and is described in the *Art Journal* for 1874, p. 138.

The writing is very fine, and the burnished gold-work of the first class: the figure-drawing not so good. Every Psalm, and almost every verse, has an initial in gold. There are only two figured subjects:

1. *Beatus Vir.* In the initial is King David, seated, playing on a harp; on the throne beside him lies a fiddle, and another hangs by him on *L.* The rest of the letter contains several animals and grotesques.

2. *Dixit Dominus.* In the initial is the Trinity: the Father and Son are seated; the Father has an orb divided into three parts, the Son a book; the Dove descends vertically between them from a cloud.

Besides these, there are large initials to the Seven Nocturnes, and to *Quid gloriaris* and *Domine exaudi*, and these contain the finest work in the book.

The Kalendar and Vigils of the Dead are in a French hand, as I think, and the ink used here is much blacker than that of the Psalter and Cantica.

## 14. Psalter.

Vellum, size $8\frac{1}{4} \times 5\frac{1}{2}$, ff. 270 + 2 blank, 16 lines to a page. Cent. xv. Acquired in 1815.

Contents:

| | |
|---|---|
| Kalendar . . . . . | f. 1 *b* |
| Psalter . . . . . | f. 14 |
| Cantica, followed by *Te Deum*, *Quicunque vult*, and Litany . | f. 243 |

*Marks of ownership.* On the fly-leaf under the drawing described below is *à religieuse de Gesuay pres Bethune.*

The style and the saints in the Litany also point to French Flanders as the provenance. In the Litany we have, *Martyrs:* SS. Gillenus, Johannes, Nichasius, Lambert; *Confessors:* Amandus, Vedastus; *Virgins:* Aldegundis, Gertrudis.

The binding is original, and remarkable. The stamps on it are: a pelican in piety, a child drinking, a phœnix (?) and a stag.

The work is rather poor and not remarkable, save for the gold grounds, e.g. in No. 1.

*Collation.* $A^6$ $B^8$: the remaining quires all of 8 leaves, with catchwords + 2 blank leaves at end.

A late drawing is pasted on the fly-leaf, torn at the bottom. It is a design for the title-page of a life of S. Wautrude, patron of Mons. The following saints are represented on it: S. Wautrude, S. Aubert, S. Guislain, S. Landric, S. Vincent, S. Aldegonde, S. Aldetrude, S. Madelberte; and there is one small scene of four men feasting. The bottom of the drawing is torn off.

1. Psalm i. Half page. Border. King David, throned, playing his harp; fine pattern on gold ground.

2. Psalm xxvi. *Dns illuminatio.* King David kneels, in a landscape, and points to his eye. His harp lies by him. Christ, with orb and cross, appears.

3. Psalm xxxviii. *Dixi custodiam.* Similar scene, but smaller. David here points to his lips, and a book replaces the harp. [*Quid gloriaris* has a border.]

4. Psalm lii. *Dixit insipiens.* The Fool, with a green branch or club, eats an apple. Christ admonishes him.

5. Psalm lxviii. *Salvum me fac.* David, crowned, naked, in water. Christ appearing with globe and flesh-coloured tunic.

6. Psalm lxxx. *Exultate deo.* Christ above. Below, David in a palace, plays five bells with two hammers. Starred, vaulted roof above.

7. Psalm xcvii. *Cantate dno.* Four priests singing at lectern. Starred, vaulted roof.

[Psalm ci. *Dne exaudi*, has a border.]

8. Psalm cix. *Dixit dns.* Italian Trinity.

[Fw. 74. Searle 19.]

## 15. Psalter according to the use of Rome.

Vellum, size $7\frac{1}{2} \times 5\frac{1}{4}$, ff. 148, 22 lines to a page. Cent. xv (1460?). Italian. Acquired in 1814.

Contents:

| | |
|---|---|
| The Psalter . . . . . | f. 1 |
| Canticles, ending with *Quicunque vult* . . . . | f. 137 |

*Collation.* In quires of 8 leaves: sig. C wants 4 and 5, G wants 1, N wants 4: four leaves in all.

There seem to be no marks of ownership. There is a blank space for a shield in the border of f. 1.

The title is: Incipit psalmista secundum consuetudinem Romane curie ad laudem omnipotentis dei patris at filii et sp*irit*us sancti. This, and the rest of the first page is written in dead gold.

1. f. 1 *a*. Bordered; mainly green arabesques on blue ground. A gold medallion of a female head on *R*. At bottom, three compositions: (1) in gold on purple, David standing on Goliath's head. (2) Four genii in a landscape; the two inner ones support horns of plenty surrounding a blank shield; the two outer ones play a pipe and some sort of drum (?). (3) coloured as (1): half-length of David crowned, with scroll and pen.

2. In the text is a miniature of extreme delicacy. David, crowned, in yellow mantle over red robe, seated on a rock, plays a psaltery with two *plectra*. The landscape behind him is of great beauty.

The border to *Dominus illuminatio* is gone; a slight impression remains on f. 20.

3. f. 34. *Dixi custodiam.* Coarser border on gold ground, blank medallion below. *Initial.* Turbaned man walking in a landscape.

The border to *Dixit insipiens* is gone; just traceable on f. 46 *b*.

4. f. 59. *Salvum me fac.* Border of mediocre execution on white ground. *Initial.* David half-length, standing in water, faces *L*. and prays.

5. f. 150. *Exultate.* Border with gold medallion of Roman emperor's head on *R.* *Initial.* David, half-length, looking downward, plays on a psaltery.

6. f. 90. *Cantate.* Border with white ground. *Initial.* Three youths in caps singing out of one book.

The border to *Dixit dominus* is gone: impression on f. 104 *b*.

At least two hands have been at work here. The first and best has done the title-page and the three last initials. A second did the second border and possibly the remaining border also; but these might possibly be inferior work by the first hand, or the work of a third.

[Fw. 34. Searle 9.]

## 16. Psalter.

Vellum, size 10¼ × 7, ff. 261, 20 lines to a page. Cent. xv (1450). Acquired in 1810.

Contents:


| | |
|---|---|
| Prayer and hymns in Latin (two rubrics in English) | f. 1 |
| Kalendar (black, red and gold) | 16 |
| Table for moveable feasts from 1424— | 22 |
| Prefaces to the Psalter, by S. Augustine | 23 |
| ,, ,, by Origen | 25 |
| Psalter | 26 |
| Canticles | 215 |
| Gloria in Excelsis. Pater Noster | 230 |
| Apostles' Creed | 230 *b* |
| Quicunque vult | 231 |
| Litanies (Sun. Mon. Thu. Fri. Sat.) | 233 *b* |
| Office of the Dead | 246 |
| XV Oes | 255 |
| Prayer of Bede | 260 *b*[1] |


*Marks of ownership.* On f. 1 the name 'Richardus Brandreth, 1803.'

In the Kalendar:

Oct. 1. (So)lempnitas s. thome herefordensis episcopi et conf. ix lectt. no*n* sar*um*.

Oct. 22. Dedicatio ecclesie de Assherugg (=Ashridge) d. f. in gold, the octave in red.

To this church (or to Berkhampstead Priory) the MS no doubt belonged.

There are no miniatures: but there are at the divisions of the Psalter very fine initials of characteristic English work, pink, blue

[1] On the last flyleaf, which is stuck to a leaf of paper, is a calculation, in a xvth cent. hand, of the number of Psalms and verses in each nocturn.

and gold. All the decoration, and in a still greater degree the writing, is bold and effective. In the border to *Beatus vir*, a later, and, I think, a foreign hand has inserted some birds and beasts.

*Collation.* $A^8$, $B^8$, $C^2$ (+ 6* *tabula*), $D^8$..... + 2 blank.

[Fw. 125. Searle 128.]

## 17. Psalter.

Vellum, size $6\frac{3}{8} \times 4\frac{3}{8}$, ff. 225, 22 lines to a page, in quires of 8 leaves, except the last, which has 2: wanting $M^1$ and six (?) leaves at the end. Cent. xv (1480–90). English writing, and foreign illumination of low quality. Purchased in 1891 from the Trustees of the Brent Eleigh Library (in Suffolk). Binding, English, of cent. xvii: one brass clasp is left.

On the fly-leaf is the name of Fane Edge, a member of the Westmoreland family, and the date 1720: this person was the possessor of all the MSS formerly in the Brent Eleigh Library.

Contents:

| | |
|---|---|
| Psalter . . . . . | f. 1 |
| Cantica . . . . . | 202 |

1. *Beatus Vir.* Initial, with a blue ground, and border round two sides of the page, with a pattern in pink on dead gold. In the initial is the Agony in the Garden; in front, the three disciples asleep; in the centre, Christ kneels, facing a rock on *L.*; behind, Judas enters through a gate in a railing, followed by soldiers.

2. *Dominus illuminatio.* Border as before, gold on pink. *Initial:* Christ faces *R.* and looks at Judas in yellow, who is held by two soldiers.

3. *Dixi custodiam.* Border. *Initial:* Annas in cap and robes, which he rends, is seated on *L.* Before him Christ, held by two men, one with raised hand.

*Quid gloriaris* has a larger decorative initial than the rest.

4. *Dixit insipiens.* Border. Gold on blue and pink on gold. *Initial:* Christ seated in a room on a long seat. Two men, standing, press the crown of thorns on his head with crossed staves.

*Salvum me fac.* The leaf containing the initial has been torn out; a corner of the border is left. It must have shown the Crucifixion.

5. *Exultate.* Border. *Initial:* Christ, with Resurrection-cross, stands before the tomb. There are four guards, all seated, with their backs turned, in large helmets.

6. *Cantate.* Border, with daisies on pink ground. *Initial:* the Ascension. The Apostles and Virgin kneel, facing, in two groups. The mound in the midst. Christ's feet disappearing above.

*Domine exaudi* (ci.) has larger decorative initial.

7. *Dixit Dominus.* Border with daisy and strawberries on ground of pink, gold and

blue, geometrically divided. *Initial:* the Last Judgment, Christ seated on the bow, the globe under his feet. Lily on the l. and sword on the rt. in air. Below, seven people rising.

The Psalms are followed by the Cantica, ending with *Quicunque vult*, and these by a fragment of the Litany occupying two pages, and ending in the prayer Anime famulorum famularumque tuarum etc. Not more than six leaves at most seem to be gone.

## 18. Psalterium B. V. Mariae.

Vellum, size $7\frac{3}{4} \times 5$, ff. 53, 21 lines to a page. Cent. xvi (1520). Acquired in 1806. The hand is Roman.

*Marks of ownership.* On f. 1 *a* is: 'Ce livre est a Madame *Loise de Lorraine*, Abbesse de n*otre* Dame de Soisson,' the italicised words being written over an erasure. Mr Searle notes from *Gallia Christiana in loc.* (ix. 447) that Mme de Lorraine was Abbess from 1594–1643, and adds, no doubt correctly, that the erasure probably contained the name of her predecessor Catherine de Bourbon (1539–1594).

The credit of adapting the Psalms to the purposes of devotion to the Virgin has been usually assigned to S. Bonaventura.

The work is poor, the writing very good.

*Collation.* $A^6$ (+1a Frontispiece) $B^8$—$E^8$ $F^{14}$ (53 leaves), signatures in upper left-hand corner.

P. 1. No. 1. *Full page.* Virgin among emblems. She is in white, with joined hands, and surrounded by rays. Blue ground with stars. Half-length of Christ with orb, blessing, above her. Scroll below Him: TOTA PVLCRA.—INTE. *Left*, Sun with face: ELECTA VT SOL: lily: SICVT LILIVM INTER SPINAS: tower: CVIVS DAVITCV. PoPVLo: Tree: SPECIORA OLIVA: Fountain of gold, with hand in centre. FONS ORTORV̄: City: SIVITAS DEI: Mirror with face: SPECVLVM SINE MACVLA: *Right*, Star: STELA MARIS: Moon with face: LVNA VT PVLCRA: Gate: PORTA CELI: Two roses: PLANTATIO ROS.: Cedar: CEDRVS EXSALTATA: Rod with white flower: FLORVIT VIRGA TELLE (=Jesse): Well: AQUARUM VIVENTIOM: Green enclosure: ORTVS CONCLVSVS.

2. *Domina illuminatio.* Visitation: Virgin, Elizabeth, Joseph, Zacharias by house-gate in landscape.

3. *Dixi custodiam.* Mary and Joseph, two angels, ox and ass in stable, adore Christ. Three shepherds outside a fence.

4. *Dixit insipiens.* Three shepherds and woman. Dog, sheep, tree, house. On *R.* Angel half-length in cloud, with *Gloria in excelsis* on scroll. Fire in background.

5. *Salvum.* Magi, Joseph behind, dog, star in sky. Troop of horses wait in background.

6. *Exultate.* Presentation in temple, with altar, and tables of law over it. Symeon, mitred and nimbed, puts Christ into gold font; he is held by Joseph; Virgin, Priests, and Spectators.

7. *Cantate.* Massacre of the Innocents before Herod, who sits full face on throne. Nurse brings dead child to Herod. Dead children on floor. Two mothers. Soldiers.

[Fw. 111. Searle 90.]

## 19. Elucidarium, etc.

Vellum, size 6 × 4½, ff. 95. Cent. xii–xiii. Purchased in 1891.

*Collation.* § 1. $A^{10}$ $B^{6}$ $C^{8}$ (wanting $^{7}$) $D^{8}$ $E^{8}$ $F^{12}$. § 2. $A^{8}$ (wants $^{5}$) $B^{6}$ $C^{10}$ (wants $^{10}$). § 3, 5. 4 ff. § 4. $A^{14}$ $B^{4}$.

A MS of miscellaneous contents in several hands, written mostly in single lines of about 25 to a page. Rude ornamentation.

Contents:

f. 1. 1. *Elucidarium.* A catechism of a 'discipulus' by a 'magister,' sometimes attributed to Anselm, really by Honorius of Autun. See another copy in French in no. 17. This is in single lines, 25 to a page, cent. xii—xiii. One leaf is lost.

52 *a.* 2. *Passiones apostolorum.* Imperfect, in double columns, 23 ll. to a page, cent. xii.

1. Passion of SS. Peter and Paul. 'Cum uenisset paulus in urbem romam.' This is the Latin version of the Catholic πράξεις Πέτρου καὶ Παύλου. See Lipsius, *Apokryphen Apostelgeschichten* II. 298, etc.

58 *a.* 2. *Passio Andree apostoli.* '(P)assionem sci andree quam oculis nostris uidimus.' Latin version of the 'Letter of the presbyters of Achaia.' Lipsius, l.c. I. 126 sqq.

60 *b.* 3. *Passion of S. James the Less.* '(T)empore illo quo suscepit eclesiam ierosolimorum.' Latin form from Hegesippus. Lipsius, l.c. I. 178, etc.

62 *a.* 4. '*De sco Philippo.*' '(P)ost ascensionem dni saluatoris per annos uiginti.' = 'Abdias,' lib. viii. See Lipsius, III. 50, etc.

63 *a.* 5. *De sco Johanne.* (S)ecundam post neronem persecucucionem (sic). = 'Mellitus.' See Lipsius, I. 373, etc.

72 *a.* 6. *Praefatio.* Exposicio de palacio quod thomas fecit. *ibid. de sco Thoma.* (C)um apostolus thomas esset apud.

Ends with f. 73. *Non exurgam de isto.* Acta Thomae, ed. Bonnet, 137. Lipsius, I. 243, etc.

73, 74. 3. Two leaves of the Book of Proverbs, cent. xii, xiii; single lines, 25 to a page.

75. 4. A tract, mut. at beginning; 18 ff. in single lines, 33 to a page, in a close, clear hand of cent. xiii. In chapters, with rubricated titles: a sort of sum of Divinity. The first head is 'contra eos iterum qui dicunt carnali commixtione non esse perfectum matrimonium; | de triplici cognitione diuine scripture de eternitate dei; de trinitate,' etc.

94, 95. 5. Two more leaves of Proverbs.

## 20. Life of the Virgin, etc.

Vellum, size $11\frac{7}{16} \times 8\frac{3}{8}$, ff. 166, in quires of 8 leaves with few exceptions, see below: written throughout in two columns of 36 lines verse and 38 of prose. French. Dated 1323. In red morocco binding of the last century (French). Lettered on the back, Genealogie de la Ste: Vierge. MSS: sur vellin de L'anne 1324. Purchased at the Hamilton Sale, May 23, 1809, for £150.

*Collation.* $A^{14}$ B—$E^{8}$ $F^{16}$ G—$L^{8}$ $M^{16}$ $N^{8}$ $O^{6}$ P $Q^{8}$ $R^{10}$ $S^{8}$; 166 leaves; one blank fly-leaf at beginning cut out, one remains.

Vellum fly-leaf blank; an illegible scrawl on the recto.

Contents:

1. *a.* A poem on the genealogy of the Virgin, beginning

Dieus qui le monde *com*mencha
*e*t chiel *e*t terre nos fourma
li rois de toute creature
Nos doinst a t*ou*s boine auenture.....

in col. 2

Or faites pais si mascoutes
Je vos dirai se vous voles
Si com ihūs li rois nasqui
*E*t sa mere len genui
*E*t com saint anne fu portee
Qi ains ne fu dom*me* engenree
Mais par le tierde dun coutiel
En la quisse saint fanuiel
La le porta si longement
vnit
Con dame dieu vint a talent
Sains abrehans ot•i•uregiet
Que dieus amoit *e*t tenoit chier
Encor dist on lort Abreham
En la terre de ierusalam
En cel uregiet avoit vne ente
Qi m*ou*lt estoit *e*t bele *e*t gente
De sou a cele ente ot vne flour
Mais ne sai dire la coulour. End of f. 1.

This flower was guarded by angels: it had been brought from Paradise, from the tree of which Eve had eaten. Abraham (having seemingly found the seed) planted it in his garden, and then came a voice to him, and God appeared in the form of an angel. Abraham was so astonished that he fell to the earth. When he came to himself (1 *b*, col. 2) God said: You have a tree here on which I shall be crucified: and of this flower a knight shall be born of whom shall come the mother of the maid who shall bear the Son

of God. How, said Abraham, can a knight be born of a flower? You shall know hereafter, said God; and He departed. Now Abraham had a daughter of ten years old and very fair, who walked in the garden every morning. One day she came to the holy tree and gathered the flower (fol. 2 *a*. 1) and smelt it, and by the smell she became pregnant: and when her mother found this out, she reviled her. The girl told her what had happened, and she went and told Abraham. They were in great distress and determined to conceal the matter. But (2 *b*) there were two servants who had overheard the mother's words, and went and told the Jewish authorities. They held a 'parlement' and sent for Abraham's daughter. They threatened her with stoning, and, as she showed no fear, determined to burn her. So a huge fire was made, and as she was led to it she prayed:

Mais ce nos dist iheremias
*E*t moyses *e*t elyas
Que tu venras le mont sauuer, etc.

and then entered the fire. Her mother (fol. 3 *a*) would have followed, but Abraham held her back. Then God turned the pyre to flowers—roses, lilies and eglantine, and the sparks and flames became singing birds. The girl's mother embraced her with joy. The spot was then called 'camp flori' and there God will judge the world. [The meaning of this story is then explained.] The parents then took counsel (f. 3 *b*) and determined to marry the daughter to a rich knight called Bauduin de Kike, but she scouted the idea. Then a child was born to her called S. Phanuiaus (Phanuel) who was so much favoured of God that he became a king. He was very charitable. Now he had certain apples (whence, we are not told) which healed every disease. And one day as he sat in his hall on a 'kiolte de sendal,' he sent his seneschal for the apples that he might give some to the poor and sick (fol. 4 *a*). Three apples and a knife were brought; he cut them in pieces and distributed them; a drop of the juice remained on the knife blade, and when he saw it he wiped it off on his thigh. His thigh swelled and became exceedingly painful; no physician could tell what was the matter. At last he took to his bed, and his thigh brought forth a female child. He was so ashamed that he sent a trusted knight to throw it away in a wood full of beasts. When the knight came to a rock, he was about to cut off the child's head, but a white dove came and sat on his shoulder and told him to hold his hand, for of that child a maid should be born of whom our Lord would take flesh and blood. So (4 *b*) the knight put the child in an oak tree, and returned to Phanuel and said he had killed her: and Phanuel recovered.

The child grew up in the tree and was fed every day by a beautiful stag for ten years. One day the king, and Joachim his seneschal, went out hunting. The stag met them and they pursued it to the oak-tree; just as Joachim was about to pierce it the child cried out to him not to do so. He looked about and saw a fair maiden in the tree.

Elle ses cheuiaus galounoit
A deus fieus dor quele tenoit
Que ihūs cris li ot tramis
Par .i. angele de paradis.

Joachim inquired her name. 'It is Anne,' she said (fol. 5*a*): 'I never saw my father, but I see my mother coming this way. Tell him to come and speak to me.' Phanuel asked her who she was and she told him. Then Joachim asked for her in marriage, and she was given to him:

Ses noches furent m*ou*lt vaillans
Ce nos thesmoigne sains iehans.

f. 5 *a*. col. 2. We leave S. Anne and turn to another story—that of Zacharias and Elizabeth and the Birth of John.

The story of Joachim and Anne is resumed on 6 *a*. col. 1 and continues to the birth of the Virgin.

7 *b*. At the conception of the Virgin S. Anne was at Nazariel and Joachim at Sanuial. When she was born the palace was filled with light. It soon got about that a child had been born with three letters of gold in her right hand. The Jews came to Joachim and said that if the law was (8 *a*) to be destroyed by this child she must be burnt. Abraham took the child in his arms and looked at the letters. The first signified life and nobility, the second that she should have one child, at once her son and father, and the third that he should be king of the world: she should be called Mary.

She grew up. Joachim died. Mary lived with Anne, who sent her to school and taught her to read her psalter:

Cascun jour aloit au moustier.

S. Anne married baron Solomas and had by him one child, Mary.

8 *b*. Solomas died. S. Anne married Cleophas and had by him one child, Mary. The sons of the three Maries are then recounted.

9 *a* seems to begin a new division of the poem.

Or entendes p*or* dieu amor
la parole nostre seignor
*e*t chil ki bien len te*n*dera
la beneiton dieu auera.

The Virgin at 13 years old was in the temple, and had a psalter on her knee, and was just beginning her prayer when Gabriel appeared. The Annunciation. f. 9 *b* Christ's conception.

Par le destre oreille ientra
Q*ua*nt en la virge saombra.

The marriage to Joseph. The miracles of the rod and dove.

f. 10 *a*. Joseph warned by the Angel. The Visitation.

f. 10 *b*. The naming and preaching of John. Joseph and Mary go to Bethlehem and take up their lodging in a cave. They wanted light.

f. 11 *a*. Joseph went to the inn for some fire. The landlord said he was a wicked old man and should have none. His wife was kinder. Joseph was not allowed to have any fire unless he carried it in his mantle. This was done and the coals all turned to roses, and then the man turned him out as an enchanter. Meanwhile the angels had come to the cave with tapers. Joseph thanked God and went to look for a woman. He met a girl.

Joseph garde vit vne fem*me*
Vne pucele *e*t vne gem*me*.
Qi fille a .i. iuis estoit
A .ii. vaissiaus a liaue aloit
La bele nule main nauoit

A cros de fer les soustenoit
Joseph la uoit si l'apela
Bele dist il car venes cha.

f. 11 *b*. She came. The Virgin said 'biele ana(s)taise' you are welcome, I need your help. Anastasia said 'I have no hands.' 'Then,' said the Virgin, 'do the best you can.'

Anastaise plus ni alent
A ses mougnons m*ou*lt doucement
A recheu le creatour
Sitost contint le saiueour
Sot ele lues *et* mains *et* dois
Jamais plus beles ne verrois.

She recognised the Deity and returned home with joy. Her father was 'arceprestre' and inquired whence she had hands. 'From the Saviour,' she said, 'who is now born of a Virgin.'

Larceprestre fu m*o*ult crueus
Ne vaut pas croire q*e* fust deus
Sa fille vaut les mains cauper
Mais diex le fist lues a vuler.

The angels sang and the prophets in Hades, and Lucifer, heard them. They came to the shepherds (f. 12 *a*). The three kings, Melchior, Jaspar and Balicazar. They came (12 *b*) each leaving his kingdom, with

Lescherpe au col *et* son bourdon.

They met, and went before Herod the Emperor of the Hebrews, and were questioned by him. His plan (13 *a*). The gifts and their meaning (13 *b*). Their renown.

Encor les voient chil qui vont
A coulougne empelerin argent.

They were warned by the Angel.

The Presentation. Herod's anger and his consultation with the Jews (14 *a*). Bethlehem was guarded by the army. Joseph is warned to go to Pantopolis in Egypt. His flight, with a mule. His dialogue (14 *b*) with the guard at the gate who let him pass. The Massacre of the Innocents. Rachel (15 *a*) died of grief. Herod, diseased and angry, at last went out of his mind and strangled his wife and two children in bed. The eldest son, who had escaped, made the seneschal put his father into a caldron of boiling oil and hot wine. When Joseph got to Pantopolis (where —15 *b*—every one had an image in their chamber) all the images fell down.

The return. Christ and the doctors.

16 *a*. Call of three brothers, Peter, Simon and Andrew (!). Of Matthew.

16 *b*. The miracle of Cana, at the house of Archedeclin (=ἀρχιτρίκλινος). The 5000 fed.

17 *a*. The Transfiguration. The raising of Lazarus. He said (17 *b*)

Ni ai que .iiii. iours este
Si me samble par verite
Q' aie este .iiii. mil ans

Tant ai soufert de grans ahans
Jamais ne ferai se bien non
Car m*ou*lt ia male prison.

The Passion prophesied. The Entry into Jerusalem.
18 *a*. The weeping over Jerusalem. The Council of the Jews.
18 *b*. The feast at Bethany.
19 *a*. Judas betrays Christ. The Passover approaches.
19 *b*. The Supper.

Assis se sont a cel mangier
Judas ne se fist pas denier
*E*t nostre sire m*ou*lt lamoit
*E*t li traitres que faisoit
Toutes eures olui mangoit
Com*m*e nostres sires buuoit
Si li embloit com*m*e glouton
Tout le plus bel de son poisson

but Christ took no notice

Jehans li bons ewangelistes
Tout le mendre de ses deciples
Endormis sest desus son mestre
Mieus len sera si doit il estre
Empetit deure fu rauis
Lasus a mont ses esperis
Tel cose vit ne vot descrire
Car longe cose fust adire.

20 *a*. The words of Christ. The washing of feet.
21 *a*. The Agony.
— The Betrayal.
22 *a*. 'Marcus's' ear cut off. Christ before Caiaphas. John and Peter enter the palace.
22 *b*. Someone tried to catch S. John by the mantle. He fled, leaving it. The Trial.
23 *a*. Peter's denial.
24 *a*. Judas' repentance.
24 *b*. Christ before Pilate. Barabbas (25 *a*). The devil and Pilate's wife (25 *b*).
26 *a*. Jesus given up and scourged.
26 *b*. Crowned with thorns, which had two points. Ecce homo.
27 *a*. Story of the cross, shortly told.
27 *b*. Of the nails. The smith said his hands were diseased and when he showed them they were leprous. His wife insisted on making the nails.
28 *a*. The beams of the Cross. 'Filiae Jerusalem.' The Crucifixion.
28 *b*. The words of Christ.
29 *b*. His death and descent into Hell.
30 *a*. Longis pierced the side of Christ.
30 *b*. Joseph, who with Nicodemus and another was Pilate's knight, begged the body of Jesus.
31 *a*. Story of a maiden and her deformed mother. She had made a fair web of

cloth, had to sell it for food, sold it to Joseph for 30 pieces of gold, then reclaimed it. Was called Sydonia and the cloth named after her (Sindon). Her mother was healed. She was seemingly made queen of Jerusalem by lot.

33 *b*. The Burial of Christ.

34 *a*. The guards at the tomb.

34 *b*. The Resurrection.

35 *a*. The Maries at the Sepulchre.

36. The appearance to Mary Magdalene and at Emmaus.

38. To the Apostles, and at the Sea of Galilee, and to Thomas.

40 *b*. The Ascension.

41. Pentecost.

42. The Angel announces the death of the Virgin. S. John comes to her. The Death, Funeral and Assumption of the Virgin.

44 *b*. col. 2 bottom. A prose extract. Li mest*r*es dist q*ue* anna *e*t emeria furet .ii. serors carneus etc. On the genealogy of the Virgin, on Elizabeth, Jakemes Alphe, John and James the great: extends to a ¼ column on 45 *b*.

45 *b*. A Bestiary in verse.

Qui bien comenche et bien define
Est ventes et saine et fine
En toutes surengnes en doit
Estre loes qui que il soit.

73 *a*. Chi com*m*ence li liures qui est apelles tresors.

123 *a*. Chi commence lucidaire en franchois.

143 *a*. Chi c*omm*e*n*ce maist*r*es brunes latin son bestiaire sor natures des bestes naturaus.

153 *a*. Cest chi apres de la terre dinde. Prestier iehans p*ar* la grace de dieu rois etc.

156 *b*. Chi ap*r*es com*men*ce mais*tr*es brunes latins a deuiser briem*en*t laut*r*e p*ar*tie dou mo*n*de *e*t *comment* la t*er*re est auiron*n*ee de mer *e*t dautres doutes ewes *e*t dist ensi.

160 *b*. Cest chi de vertu maiem*en*t de seurte.

162 *a*. Chi apres p*ar*ole de po*u*rueance.

166 *a*. col. 1. Anno d̄ni millesimo trissentesimo .xiii°. feria quarta post decollationem sancti iohannis baptiste fuit liber iste finitus.

The rest of the leaf is blank.

The illustrative miniatures, of which the description follows, are throughout of the finest French work. A few have suffered, but the majority are in excellent condition.

Illustrations:

1 *a*. 1. ¾ border with birds and at bottom two grotesque monsters one on either side of a tree playing an organ and a stringed instrument. A similar creature in the initial plays a fiddle. Round the miniature at the top of col. 1 are four shields with the same bearing; *gules* a bend *argent*, a label *or* in chief. The miniature has a pink ground with gold floriations. Abraham lies under a tree in the centre, head resting on elbow and looking up. In the tree is a red flower and an angel in white. A second angel in white speaks to Abraham.

2 *a*. 2. In two halves vertically divided by a tower. *L*. Chequered ground. Abraham's daughter eats the flower. Tree on *R*. *R*. Gold ground, hatched. Abraham's wife talks to him.

3 *a*. 3. Red and blue chequer: Cloud above the centre. *L*. Jews in caps point to *R*. *C*. Abraham's daughter in white stands in a fire, in which roses are seen. She faces *R*. and prays. *R*. Abraham, his wife, and another, with clasped hands look *L*.

4 *a*. 4. Blue chequer: Cusped arch above. *L*. Phanuel crowned and bearded, in a gold lion-headed chair; with crossed legs. He wipes a knife in his *R*. hand on his thigh and with *L*. hands an apple to the foremost of four cripples. The second is eating a piece of an apple.

4 *b*. 5. Blue chequer. *L*. In a tree, a nude girl, nimbed, half length in a red basket. A stag leaps toward her from *R*. She raises her *L*. hand. Joachim riding from *R*. in long coat and brown boots, girt with sword, thrusts at the stag with a spear. Two hounds below. Phanuel crowned on horseback follows him.

6 *b*. 6. Red, gold and blue chequer: A stone doorway on *L*. Cusped arches above. *L*. Joachim places a lamb on an altar with white cloth. *R*. A mitred priest pushes it off and repels him. Two Jews look *L*.

7 *a*. 7. Two halves, divided as No. 2. *L*. A half-angel in white speaks: below chequered ground. A tree and four sheep. Joachim, with staff, going to *R*. looks at the angel. *R*. Under a cusped arch, Joachim, seated with Anne (nimbed) on a red bed, embraces her.

9 *a*. ¾ border with hunting-scene at bottom. A tree. A man with spear blows a horn. Two hounds pursue a hare. Various birds perched about.

10. Blue, gold and pink chequer: Two cusped arches above. The Annunciation. The Angel on *L*. with spread wings, and scroll AUE—GRA. *C*. A lily in in a red pot. *R*. The Virgin, with gold book, in dark red over grey. The Dove flies down towards her left ear.

11. Initial: Gold ground: *L*. Joseph with rod and dove perched on it. The mitred priest is about to join the hand of the Virgin (nimbed) on *R*. to his. Two more figures on *R*.

10 *a*. 12. Gold, with pattern: The Visitation, a tree on the *L*. The Virgin and Elizabeth with books, a house on *R*.

12 *a*. 13. Chequer blue, red, gold: Shepherd in scarlet cape, with stick, looks up. On *R*. a demi-angel flying out of white clouds on *R*. with scroll GLORIAINEX. *C*. sheep and tree, and *R*. a shepherd seated playing bagpipes and a dog below him.

13 *a*. 14. Blue, with pattern. Adoration of the Magi. Two kings stand on *L*. with offerings: one points at the star in centre over the 3rd king who, kneeling, offers and takes off his crown. The Child stands blessing on the Virgin's knee, who is crowned, on a gold seat, and holds a gold lily.

14 *b*. 15. Chequer: The Flight into Egypt. A gate on *L*. out of which an armed soldier with sword and shield on white horse gallops to *R*. A tree. The Virgin with the Child swaddled, on a white mule (?). Joseph with pointed cap, nimbus and cloak on stick. They go *R*.

15 *a*. 16. Blue with pattern: Damaged. Massacre of the Innocents. *L*. Herod on seat with crossed legs, and sword, and hand out. Two soldiers, three children, two mothers, one of whom, with dead child, sits in front.

15 *b*. 17. Red with pattern, and gold: Cusped arches and one shaft. Christ and the Doctors. *L*. A gate, then under arch, on gold ground, Joseph and the Virgin.

(nimbed with book) look to *R.* Under arches on red ground, on stone benches, three Jews face *R.* Christ full face, four Jews face *L.*

16 *b.* 18. Pink and dark blue, with pattern: The Marriage at Cana. A table with white cloth: at *L.* end a servant with two gold jugs. In front a servant kneels with a fish on a dish. At table, full face, are five people. Christ, the bridegroom nimbed, the bride with gold wreath, a youth, and a woman.

17 *a.* 19. Red, in squares: Raising of Lazarus. A crowd of four people face *R.*; the foremost is a woman with book. Christ with book faces *R.*, hand out. Lazarus, face *L.*, in shroud, sits up in green marble altar-tomb, with joined hands.

18 *a.* 20. Gold with pattern: Entry into Jerusalem. Six Apostles. Christ on the ass, the foal below, about the size of a small dog. A tree with a small man in it with a branch. A towered gate. In it three men, one spreads a mantle.

18 *b.* 21. Blue with pattern: Mary washes Christ's feet. A table in front, Mary prostrate, casket by her, wipes Christ's feet with her hair. At table three Apostles, the Virgin or Martha with casket. Christ blessing. Three more Apostles. This miniature was reproduced in the Sale Catalogue, 1889.

19 *a.* 22. Chequer: Judas and the Priests. A folding door, half open on *L.* Under a broad arch, Judas, face *R.*, takes a bag from the foremost of five Jews.

20 *a.* 23. Gold: The Last Supper. A table. Four Apostles. Christ with John in his lap asleep. Four more Apostles, the last drinks from a gold chalice. In front kneels Judas, not nimbed, with a fish on a dish.

20 *b.* 24. Chequer: Washing of Feet. Christ in simple undergarment kneels and washes one of Peter's feet in a red basin. Peter, seated, points to his head. Nine more Apostles seated, wait.

22 *a.* 25. Gold with pattern: Betrayal. The heads of Judas and Christ are erased. *L.* Peter sheathes his sword, Malchus sits on the ground. Two soldiers on either side of the central group, one on *R.* has lantern.

22 *b.* 26. Red with pattern: Christ before Caiaphas. He is between two soldiers, two more behind. Caiaphas on red seat with gold skull cap, cross-legged, one hand raised.

24 *a.* 27. Chequer and red, divided by an architectural partition. The End of Judas. *L.* under an arch four Jews in caps face *R.* Judas, face *L.*, pours gold out of a bag. *R.* Judas hangs on a tree. A black devil flying down from *R.* draws his (nude) soul out of his stomach.

25 *b.* 28. Chequer: Christ and Pilate. *L.* Pilate's wife speaks. Pilate, face *R.*, converses with Christ, five Jews face *L.* argue.

26 *b.* 29. Blue, division, gold: Scourging and Ecce Homo. *L.* Christ, full face, at a pillar scourged by two men. *R.* Pilate, in Jew's cap, pushes Christ in blue robe to three Jews, one lays hands on him.

28 *a.* 30. Chequer: Bearing the cross. *L.* A towered gate, two nimbed women come out of it. Simon supports an arm of the cross borne by Christ. Three mailed soldiers. A smith in front carries a hammer. The ground slopes up on *R.*

28 *b.* 31. Chequer blue and red. The Crucifixion. *L.* The good thief on a tau-cross, his arms behind the bar: above, a demi-angel takes his soul. S. John supports the Virgin: two nimbed women behind. Longinus kneeling pierces the side: his face is damaged. Christ, with crossed legs and bent body. The sun and moon in red clouds. Title. *R.* The centurion with gold shield and casque. Scr. VEREFILIDEIERATITE. Two Jews. The bad thief, bearded, crucified like the other, a devil takes his soul.

30 *a*. 32. Gold with pattern. Harrowing of Hell. Hell mouth erased. Christ with resurrection banner frees the souls.

30 *b*. 33. Blue chequer. The entombment. Red arched base, and green marble tomb. Christ is placed in it by two men not nimbed, in caps, a third in centre behind touches his body, and holds a casket; a fourth behind him. Behind the tomb on *L*. the Virgin and another woman. *R*. John with book and ? Peter.

34 *b*. 34. Gold red and blue chequer. The Resurrection. Three guards in the arches of the base. A small angel kneels on either end of the tomb, and adores Christ who steps out full-face with banner, blessing.

36 *a*. 35. Chequer. The angel and the women. The angel, with leafy rod, sits on *L*. end of the tomb and points to the linen cloth. The women are seen half-length behind the tomb, with caskets.

38 *b*. 36. Blue with pattern. Christ and the apostles. *L*. a crowd of five apostles and Peter with book. Christ, full face, shews his hands. John, James (with books) and three more apostles on *R*.

40 *a*. 37. Chequer. Incredulity of Thomas. Five apostles face *R*. Thomas kneels and touches the side. Christ with raised right arm, and banner. Tree on *R*.

41 *a*. 38. Red chequer. Pentecost. Cloud, and nimbed head of dove descending vertically: red lines go from the beak to *R*. and *L*. *L*. six apostles and Virgin (with book) seated look *R*. *R*. seven apostles seated look *L*.

42 *a*. 39. Initial. Gold with pattern. Death of the Virgin announced. An angel with a palm. The Virgin with book, surprised.

43 *a*. 40. Initial. Gold. Death of the Virgin above. Three half-lengths, on clouds. *L*. and *R*. Angels playing instruments. *L*. Christ holding a small seated female figure, the Virgin's soul. Below, the Virgin lies on a bed. An apostle sits on the ground at each end in front. Eight more on the other side of the bed.

44 *a*. 41. Initial. Gold. Funeral of the Virgin. A gold coffin borne on staves by the eleven apostles. They go *R*. John in front has the palm.

— 42. Initial. Blue chequer. Miracle of the Jew. The coffin is carried by apostles. The Jew, a small figure, hangs from it by his hands. Two Jews kneel in front facing *L*.

BESTIARY. 45 *b*. 43. Initial chequer. *L*. a gowned and bearded teacher sits in a red chair: six pupils, one hooded, sit on *R*. facing him.

46. 44. *Initial*. Chequer, rubbed. The Lion, standing over his whelp. Trees behind.

46 *b*. 45. *Initial*. Red chequer and gold. The 'Appihalos' (antelope) a white, horned beast goes *R*. towards trees and looks back at a hunter in red, pink and blue, on foot, who is piercing it.

47 *a*. 46. *Initial*. Chequer. A hill with tufts of grass. Two white stones, apart, half way up. On the top they are seen touching each other, and surrounded by flames.

47 *b*. 47. *Initial*. Blue. *L*. Two men face each other. A gold caldron between them. One stirs it, one blows with bellows. Below is a huge fish, on which they stand. To *R*. a ship moored to a stake in the fish's back.

48 *a*. 48. *Initial*. Red. A nude man sits up in a pink bed. A youth approaches from *R*, a white bird on his hand looks at the man. This is the Chaladrius.

48 *b*. 49. *Initial*. Blue. *L*. A draped gold altar. *R*. Christ on the cross. On the top of it, the Pelican in her piety.

49 *a*. 50. Chequer. An Owl stands and flaps its wings. Starry cloud above.

49 *b*. 51. Blue. *L*. The sun in a cloud. *R*. An Eagle half immersed in water (renewing its youth in a fountain).

50 *a*. 52. Red and gold. *C*. A church with trefoiled arch. In it a green altar draped, on which sits a small bird in flames, the Phoenix.

50 *b*. 53. Red and gold. Two crested 'hurples'—hoopoes—picking the feathers out of a third one, their parent, in order to renew its youth. Tree on *R*.

51 *a*. 54. Red and blue. *L*. White wheat growing. *C*. A tree. *R*. Ants moving about a hole in the ground.

52 *a*. 55. Gold. Three white Mermaids, one has feathered wings below the water. On *R*. a ship. The foremost Mermaid embraces one of two sleeping men.

52 *b*. 56. Blue. *L*. A tree and a Porcupine in it. Another on the ground to *R*.

53 *a*. 57. Blue, red chequer. The bird 'illeus' (the Ibis) on a white nude corpse whose eyes it pecks out.

54 *a*. 58. Blue. Between two trees a Fox lies on its back with open mouth, pretending to be dead. A brown bird hovers above and puts its head into the fox's mouth.

54 *b*. 59. Blue. On *L*. sits a maid in dark red. A grey Unicorn lies with its head in her lap. A hunter with mailed cap puts a cord round its neck.

55 *b*. 60. Gold. *L*. A hunter, with spear and two dogs, blows his horn. *R*. between trees a yellow Beaver bites off the glands containing the perfume for which it is being pursued.

56 *a*. 61. Blue. Two grey Hyenas back to back between trees eat two nude corpses.

56 *b*. 62. Blue and pink. Beside a tree stands a horned yellow quadruped which is a 'cocatrix'=crocodile. Entering by its mouth and coming out through its side is a grey dragon with pink wings, the Hydrus.

57 *a*. 63. Red. A white Goat on rocks facing *R*.

58 *a*. 64. Blue. Rubbed. By two trees, a white and a dark Wild Ass facing *R*. and *L*. look up and bray. This they do at the equinox once every hour.

58 *b*. 65. Chequer. Three Apes walk *R*. each with a young one on its back and one in its arms. Two groups are brown, one grey.

— 66. Blue. A brown bird, the Halcyon, hovers over water in which are fish.

59 *a*. 67. Large chequer. *R*. A striped Panther walks *R*. followed by a stag, a lion and a bear. Tree behind.

60 *b*. 68. Red. The Polypus. The picture practically identical with No. 47.

61 *a*. 69. Blue and gold chequer. Two trees. *R*. and *L*. are nests each with a young Partridge. Two Partridges in the centre face *R*. forgetting their own young.

61 *b*. 70. Gold. Trees. The Weasel conceives by the ear and brings forth by the mouth. The former process on *L*., the latter on *R*.

62 *a*. 71. Blue. *L*. A winged Dragon curled up stops his ears. *R*. A wise man throws gold into the sea.

62 *b*. 72. Chequer. *R*. and *L*. The sun in a cloud. *L*. An Ostrich looks at it. *R*. It shines on a large egg on the ground.

63 *a*. 73. Chequer. *L*. A tree with two Turtle Doves in it. A man below shoots at one with a bow. *R*. A tree with one dove on it (mourning for the other).

63 *b*. 74. Large Chequer. By a tree a Stag about to eat a viper.

64 *a*. 75. Chequer. A Salamander facing *L*. It is a brown hairy dragon with red wings.

64 *b*. 76. Blue. *L*. A tree (Paradision) with three white doves on it. Below on *L*. a red dragon. *R*. A tree. Beneath it two doves billing. The dragon cannot touch the doves while they are in the shade of the tree.

66 *b*. 77. Blue and gold. Above, a Dragon hovering with head at each end. Below, two Elephants, an old and a young one, facing a third, and all drinking water. The Elephants go to foal in water in order to escape the dragon.

67 *b*. 78. Chequer. A hooded man kneels and with a piece of iron tempered in goat's blood cuts a large black stone (a diamond). A red basin on *R*.

THE 'TRESOR' 74 *b*. 79. Red chequer. Teacher and pupils. Very similar to No. 43, but larger. A gold chair. The teacher is in scarlet gown and has a cap.

THE 'LUCIDAIRE' 123 *a*. 80. Gold chequer. Initial. Teacher in red chair with open book on desk; gown and cap. One pupil tonsured (?) in purple and red gown, with book, sits.

THE 'BESTIAIRE OF BRUNO LATINI' 143 *a*. 81. Chequer. The author in purple gown and cap sits in a brown chair writing at desk.

144 *b*. 82. Red and gold. Five Dragons of various sorts and sizes look at each other.

PRESTER JOHN'S LETTER 145 *a*. 83. Chequer. *L*. Prester John with crown and sceptre, seated, hands a sealed white packet to a kneeling youth. A man on *R*. holds a white horse.

BRUNO LATINI ON THE DIVISION OF THE EARTH 156 *b*. 84. Gold. The globe triply divided, and surrounded by green water with fishes.

PAROLE DE POURUEAUNCE 167 *a*. 85. Chequer. Small Initial. The author in blue and red sits and writes at desk.

## 21. LEGENDA AUREA.

Vellum, size $5\frac{3}{8} \times 3\frac{3}{4}$, ff. 260, 23 ll. to a page in quires of 12 leaves: sig. xiii has had 2, 3, 4 cancelled: the last quire wants the 3rd leaf and 2 blank. Cent. xiii, purchased 1890. Binding stamped leather xvth cent. (?) clasps gone. A note at the beginning, in French, states that the MS is of the middle of cent. xiii, because it contains the life of S. Elizabeth of Hungary, canonised 1235, but not that of S. Louis, canonised 1297.

On the fly-leaves are written portions of the *Commune sanctorum* in a hand of cent. xiv, xv.

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(f. 255 is lost.)

## 22. Legenda Aurea.

Vellum, size $15\frac{1}{2} \times 11\frac{3}{4}$, ff. 268, in quires of 8 leaves (one of 4) in French: double columns of 38 lines each. Cent. xv (1480). Acquired in 1803.

This French version is that made cir. 1330 by Jean de Vignay.

On f. 2 are arms, viz. Vairé of *or* and *gules*; upon that an escutcheon *azure* and over all a saltire *argent*.

On the shield is a helmet, on which is a hound's head, bearing on the ear *gules* a saltire argent, and on that an escutcheon *azure*.

The illustration of the book has not been completed. The last picture is on fol. 107, but there are many blank spaces before that. Some of these have marginal notes indicating the subject of the intended picture: see note A.

The work is North East French and very good at its best; but the artist is sometimes extremely unfortunate in his choice of colours.

The work does not contain the whole Legend. It comprises the following portions:

I. *Proprium de Tempore* (i.e. the Legends for the seasons) from Advent to Pentecost, followed by the Ten commandments and Twelve articles of Faith . . . . . f. 1

II. *Proprium de Sanctis*. S. Andrew, Nov. 30 . . . . . f. 94
to S. Valerian (title only given) June 1 . . . . . f. 266 *b*.

Following this is a statement of the divisions of the complete book on f. 267 and, lastly, a table of legends which would complete the work, none of which legends are given in the MS. This is on f. 268.

*Legenda Aurea.*

No. 1. Large miniature. Writer in berretta, red gown, blue cape with grey fur, writes at table, looking up. Bookshelves behind. A smaller figure—amanuensis—with scroll on knee, seated on right. Vaulted room. Candlestick and glass bottle on shelf, picture in frame; outside is seen a Landscape: figure looking over a wall into an orchard: dog: Church and town: in the sky Christ surrounded by Bishops and saints.

The border contains eight medallions.

1. John on round isle. Eagle with ink pot.

2. Gregory in tiara, blue cope and chair, a desk across the arms: pastoral staff leans against the wall.

3. Matthew writing on knee. Angel kneels with ink.

4. Ambrose mitred writing, book on knee, footstool, pastoral staff leaning against wall: red cope.

5. Mark at one-legged desk. Lion by him: he has cap with liripipe.

6. Jerome, full face, in red. Hat and cape, his book spread on a green cloth table. Lion, on hind legs, paws on table.

7. Augustine before round table on a square base, a desk on it. He is mitred and has a pink cope and red cap. A black monk sits by with book.

8. Luke in red and blue furred gown paints picture of Virgin on card. Ox couches to left.

No. 10, *in text*, p. 2. Bernard, black habit over white, Pastoral staff, open book, sits on grass wattled-round at root of tree. Stream and rocks to left. Chapel with bell-cot to right.

11. p. 3. *Large miniature. L.* Mary and Joseph, ox and ass adore the child. Three angels in roof of stable ; two singing angels in border adore. Christ lies on the Virgin's robe; red curtains behind. Two shepherds, one with bagpipe, arrive from the right corner. *R.* Last Judgment. Christ on rainbow, below, Virgin and John the Baptist (other figures, two trumpet angels in border). Two more below Christ. Beneath them the sky is lurid, sinners flee to *L.*, others in Hell-mouth to right. This picture illustrates the two comings of our Lord.

12. p. 3. *Border.* God (Christ on throne) surrounded by (1) red seraphs, (2) seated saints, viz. the Virgin, John the Baptist, Pope, Abbot, Doctor, Deacon, Apostles.

13. p. 3. Souls in limbus. Lurid sky. Grass and path in front continued from large miniature.

p. 3. 14. The Serpent, a half-length woman in apple tree, gives apple to Eve. A stone tank in front of her from which stream flows, afterwards passing through a portcullised opening in the outer wall.

— 15. Eve gives apple to Adam.

— 16. Wall and gate. Angel with gold diadem and sword expels Adam and Eve. Arms in the centre, see above.

— 17. A writer in blue robe and ermine tippet at desk, books on shelf, clock with weights and blue and gold face, on wall.

p. 4. 18. *in text.* Adam in hairy garment kneels, hand raised. God in sky with tiara and orb: in cave under green hillock sits Eve spinning, in white coif and hairy garment.

p. 5. 19. *Across page*, on *L.* Pax with open book, black head-dress and grey cushion-like appendage. Justitia, sword in gauntleted right hand, left hand bare, with scales. City behind. In *centre* God, half-length full face, has orb and tiara, blessing; yellow glory, red seraphs round. *R.* Misericordia and Veritas. Misericordia, white head-dress, blue over red robe. Veritas, dark purple robe covering her head, over brown.

p. 6. 20. *in text. O sapientia.* Souls naked among rocks praying. Half-length of God in sky. Imperial crown and orb.

— 21. *in text. O adonay.* A castle yard: under wall sits a man chained by both ankles to the wall. At grated window above two figures pray. Down steps to right behind the seated man, inside dungeon is a man with both hands and feet in the stocks. God in sky to left as before.

p. 7. 22. *in text. O radix Iesse.* David, full face, on canopied throne with short sceptre and harp. Curtains red; window behind.

— 23. *in text. O clauis David.* David turned to *R.*, on chair, plays harp. Dog and sceptre on ground in front. Red bed to right. Curtain and window behind.

— 24. *in text. O Oriens.* People *in umbra mortis*, kneeling in cave under rock with grated window. Rays in left upper corner.

p. 8. 25. *in text. O Emmanuel.* Six beardless men in robes kneel in a land-

scape. A dark blue sky in which a round opening, with orange glory, shows a naked nimbed infant Christ.

p. 8. 26. *in text.* The Virgin kneeling faces *R.*, adores the Child lying on her mantle. She wears a white robe under the blue mantle. Orange ground, surrounded by slate colour.

p. 9. 27. S. Bernard. Black over white, full face, seated, red and gold; open book and pastoral staff. Window to left. Books in alcove on *R.*

p. 10. 28. *Across page.* Arched, three compartments divided by classical marble column; *left*, black sun, black clouds, stars fall on earth. Waves of sea rise. *Right* red crescent moon, black and red clouds. Stars and planets fall on earth. *Centre* Luke: green hood, purple robe, beardless, stands, points to right. Book on table and ox behind.

The fifteen signs. p. 12. 29. Sign 1. Two rocky mountains in front. Sea, rising high behind.

p. 12. 30. Sign 2. Two rocky mountains in front. Sea sinking low behind.

— 31. — 3. Large fishes appearing in sea with open mouths.

— 32. — 4. Land in front. Sea sending up flames and smoke behind.

p. 13. 33. — 5. Meadow with trees. Swallows in sky. Peacock, goose, duck, pheasant, ostrich, eagle, partridge, swan, on ground. All are bedewed with blood.

— 34. — 6. Castle and buildings, shaken and unroofed. Fire comes out of cloud to right.

— 35. — 7. Rocks shaking and falling.

— 36. — 8. Men falling in road, horse falling. Swallows in sky.

— 37. — 9. The earth all level and dust.

— 38. — 10. Men coming out of caves, walking about, making signs, as speechless.

— 39. — 11. A Churchyard cross (gilt) and tombstones on which skulls and bones are lying.

— 40. — 12. Stars falling. Beasts standing in meadow.

p. 15. 41. — 13. Men and beasts lie dead in field. Cloud in sky.

— 42. — 14. Earth burning and fire in sky falling.

— 43. — 15. Men rising out of burnt earth.

— 44. Antichrist in yellow and turban preaching in pulpit; desk with book in front. The audience sit and stand.

p. 16. 45. He raises a dead man by a grave in a landscape.

p. 17. 46. Clad in blue over yellow, in a building, he invites people to take gold out of a chest: one complies, three others approach.

— 47. Clad in blue over yellow, he watches two naked men bound to tree and scourged by two: one man behind.

— 48. Christ on rainbow, feet on a globe, watches huge conflagration = Hell-fire.

p. 18. 49. *Across page.* Christ as Judge (standing), two Angels in air with cross, crown and pillar. Under His feet two trumpet-angels, Virgin and apostles on left. David, John Baptist, and others on right. Kneeling souls on left on earth, weeping ones on right. Fire and smoke by them.

p. 20. 50. *Across page.* Christ in blue seated with sword, on bow. Cross behind. Two Angels hold (*a*) nails and scourge, (*b*) crown and whip. Virgin, etc. on *L.* John Baptist and David, etc. on *R.* Below, the Blessed, nude, on left. Damned disappear in Hell-mouth on right.

p. 21. 51. T cross with title in landscape. Road and people and church behind.

p. 21. 52. Man reading in room. Christ in judgment seen out of window, with right hand raised, left depressed.

p. 23. 53. *The accusation of man.* Christ in orange robe, with rainbow and globe. Three devils arguing with him on clouds on left. Men nude, with clasped hands on cloud, right.

p. 24. 54. Christ in red, turns to right. The guardian angel points to man with clasped hands looking down. Higher up, in clouds, half length of old man in cap, speaking (la conscience?).

— 55. Christ in pink between Virgin and John the Baptist (in green). Two trumpet angels. Black clouds. Devils on earth. Men in caves mourning: hell-hounds running about hills. Lurid sky.

p. 25. 56. Jerome as Cardinal with cross-staff, standing. Table with book and lion under it, on right. Through window Christ in white sitting as Judge, feet on red globe.

p. 26. 57. *Across page.* Nativity. Mary kneels. Christ in manger. Ox and ass above. Joseph with lantern and midwife outside door. Two shepherds look through window. Rays from left.

p. 27. 58. *Le Tample de pa(ix).* A round building so inscribed, with shut door.

— 59. Infant in glory-star in air. Three magi, one black kneels with offerings in a landscape.

p. 28. 60. Octavian kneels on a hill, sceptre and crown on ground. A soldier behind with halbert. The Sibyl shows him a half-length Virgin and Child in glory.

p. 29. 61. Three shepherds see a group (gold) of half-length angels in sky. Sheep and view behind.

— 62. Men (guilty of impurity), some naked, two clothed, swallowed up in earth. Fire falls on them. (This is said in the text to have happened on Christmas-day.)

p. 30. 63. *Across page, with border.* Circumcision. Two maids: Joseph kneels. The priest is tonsured and beardless. Three attendants on *R.*

p. 33. 64. Naked Christ-child holds scourge in rayed glory on red ground. Ihs in spandrels, on blue.

p. 34. 65. Naked Christ-child holds scourge and whip seated on green cushion. Cross behind.

p. 35. 66. Circumcision. The priest bearded. Joseph with cradle, one other man.

p. 36. 67. After the circumcision: the priest stands at the altar. Joseph and Mary depart with swathed child.

p. 39. 68. *Across page, two compartments.* Priest with mitre, circumcising child. Man and maid. Second compartment (right) A man and two women kneel with candles.

*Epiphany.* A blank space on p. 42 has indication of a picture of the three kings and their suites meeting; the star in the centre.

p. 45. 69. Three kings crowned, kneeling. Christ-child in star in sky to left. View with church.

p. 47. 70. Herod, crown and sceptre, attended by two bishops, talks to the three kings in room (none black).

p. 49. 71. Adoration of the Magi. Star in sky; one king is black.

*Septuagesima*, p. 52. A blank space has indication of a picture: a long procession of priests with candles: a large church behind.

p. 55. 72. *Across page.* Monk in pulpit preaches outside church to audience sitting on ground, and standing. Old man with stick comes out from church. Low wall and view behind.

p. 57. 73. *Across page. Quinquagesima.* Six priests seated confessing men and women. Two have long wands, one a birch-rod ; a dog sleeping in centre. A man and woman kneel before altar, on which is a crucifix, leaning against the table. Three placards with tiara and crossed keys, on walls.

p. 63. 74. *Across page. Quattre temps.* Pope in centre, throned, in tiara, with triple crossed staff and book, in red. Cardinals, bishops, abbots, doctors, priests, and deacons, fully robed, on each side.

p. 67. 75. Agony. Three apostles: Chalice on rock. Judas (yellow) and soldiers at gate on left.

p. 68. 76. Christ's hands bound. Judas on left, with bag. Peter attacks Malchus. One soldier bears a vessel. Note Christ's nimbus, unringed, of three fleur-de-lys.

p. 69. 77. Christ before Annas, mitred, a councillor by ; soldiers behind. Through door on left Peter and maid are seen.

p. 70. 78. Christ blindfold, buffeted. Man with reed behind.

p. 71. 79. White monk (S. Bernard) at window, preaching on left. Kneeling men face R. Sponge offered to Christ on cross. Kneeling man on right.

p. 72. 80. Christ crowned with thorns, with two stakes. Behind at window, S. Bernard, as before, full face.

p. 73. 81. Christ before Pilate, who has sceptre, and is throned on left. Messenger kneels, cap in hand. Soldiers behind.

p. 74. 82. Scourged by two, full face. Pilate sits on right. Kneeling man adjusts the cords round Christ's feet.

p. 75. 83. Ecce Homo. A gold-armoured knight with feathered helm stands in front with three Jews. An old man at a window. Behind Christ one tormentor holds the whip in his mouth and adjusts the robe.

p. 77. 84. Christ bearing cross made of round trunks. Three soldiers, one in front: Mary in black, and John behind at gate. Calvary with two crosses to right.

p. 79. 85. S. Bernard, with pastoral staff, points kneeling men to Christ, on cross with title.

— 86. S. Bernard with pastoral staff points kneeling men to Christ on cross with title, wounded ; Sin (a woman-serpent) with apple, coiled round stem. Adam and Eve on each side with apples.

p. 80. 87. Christ on cross wounded, crowned; kneeling men and women round the foot. Hills and view behind.

p. 81. 88. *Across page. Two compartments.* (*a*) A prince throned under canopy. Two children before him, viz., Pilate and his brother. Three people to left, two to right. Clock on wall. (*b*) Porch with man in it. To right Pilate kills his brother with a club. Castle. Buildings round.

p. 82. 89. Pilate bearded, with scimitar, among three soldiers, two men in background, on an island (Pontus). Ship behind.

p. 83. 90. Pilate in gold armour, and mantle, with sword raised, kills Judas of Galilee, kneeling: the two soldiers kill two other men.

— 91. Volusian, kneeling, gives letter to Pilate with two councillors before gate (bidding him send Christ to the Emperor).

p. 84. 92. Veronica shews the Holy Face to Volusian, with clasped hands, in a courtyard.

— 93. She shews the same to Tiberius kneeling, in gold and blue mantle, sword, imperial crown on the ground : two others kneel behind, in court.

p. 85. 94. Pilate stripped of purple robe by an attendant. Tiberius and two soldiers. Three tents. City to left.

p. 86. 95. Two men with an iron-bound cask, from which Pilate's head projects, are about to throw it into a river. In the river it is seen again with flames round it.

— 96. Two men cast it into a well on a mountain.

p. 90. 97. *Noli me tangere.* Christ with spade. Magdalene with casket. Gold on the trees and hills.

p. 91. 98. Three women kneel, tomb, door in rock behind. Christ, with resurrection cross, talks to them.

p. 92. 99. Christ with cross and banner talks to Peter, in blue, kneeling by cave.

p. 97. 100. *Across page.* Christ with cross, in midst of eleven apostles kneeling in railed enclosure with roofed gate.

p. 98. 101. Christ with cross enters to Virgin, seated in room with book on lap. Bed behind.

p. 99. 102. Christ with cross delivers a man chained by neck and ankles to gridiron. Souls on right in furnace, on left in fire six green devils in various parts.

p. 100. 103. Christ with cross and wounds, in glory, stands among kneeling souls and devils; rocks behind.

— 104. Devil bound on gridiron. Seven souls tormented by devils; one with spade.

p. 106. 105. *The Litanies.* Two acolytes with taper and cross, a priest and a Bishop mitred with reliquaries, people follow; behind two wild beasts devour men. In the distance, a falling tower.

p. 107. 106. Three acolytes, two with tapers, one with cross: priest with picture of crucifixion. Bishop coped, with image. People; gate behind and trees, one leafless.

p. 113. 107. Ascension. Virgin and Apostles kneel. Christ full length in air in glory; two angels on each side with pipes (*Aug.* plaudunt agmina, tuba sonat, etc.).

p. 114. 108. Ascension. Virgin and Apostles. Christ extends hands to three naked kneeling figures on each side in clouds (cepisti captiuitatem. Ps. lxvii.).

p. 116. 109. Ascension. Virgin and Apostles. Christ in red mantle, shews wounds, one foot on mount (torcular calcaui solus. Is. lxiii.).

p. 120. 110. Intercession. God throned, imperial crown, orb. Green curtains, held up by two angels: Christ kneels, left, with cross and crown, shews side: Virgin on right presses her breast.

p. 122. 111. St. John, blue mantle over gold, kneels. Angel in gold forbids him. City behind.

— 112. Baptism. Angel with diadem on right bank with clothes. God, half length in imperial crown, in clouds, sends dove. John baptizes, with cup.

p. 126. 113. Transfiguration. Christ in white on mount. His face is gold. Three apostles around the foot. Dove on Christ's head. Moses and Elias half length in clouds. Moses with horns and tables. Elias with cap.

p. 129. 114. Apostles (eleven), including Peter, Andrew and John, heal two lame men and a child; trees and tower, &c., behind.

p. 131. 115. Apostles and Virgin kneeling in room. Flames descend.

p. 132. 116. A bearded monk (Dominic), black over white, holds cross, and preaches from pulpit in landscape to four men and two women.

p. 134. 117. The dove nimbed displayed in glory (concentric circles of flame, colour pink and blue), gold rays waving from all parts of it.

p. 136. 118. Virgin and six apostles receive dove (on Virgin's head). Flames above. The room is seen from outside.

p. 138. 119. S. Gregory in tiara, cope and cross-staff. David, gold chain, diadem and harp, in room with window. Dove in air, in glory, between them.

p. 139. 120. S. Peter in front of a door. Three apostles at door and window; he lays hands on bowed head of man in front. Dove descends. Three others wait.

p. 140. 121. *Across page. The Mass.* Church interior. Bishop in pulpit. Priest with pastoral staff kneels before prepared altar. A rood and four figures are over it. Seven people kneel in various parts of the church, two in black. The south aisle is seen, with a carved wainscot.

p. 141. 122. Priest reads at left of altar. Acolyte. Three people kneel (*Introit*).

p. 142. 123. Priest before the centre of the altar in blue chasuble. Statue of Virgin over it. Acolyte at south end. Three people: round arched church. (*Gloria in Excelsis.*)

p. 143. 124. Blesses the people, in green chasuble. Crucifixion on altar. Screen to right (*Dominus vobiscum*).

p. 145. 125. S. John the Baptist before cave, in fenced enclosure, talks to three seated men. Outside it Christ (*Ecce Agnus Dei*).

— 126. Christ with resurrection cross, in front of tomb, blessing. Three soldiers.

p. 146. 127. S. Jerome, Cardinal, in red. S. Augustine, as Bishop, gold cope, black under-garment, pastoral staff, in room. They argue.

p. 147. 128. Priest reads at centre of the altar. Congregation of four. Three are men; they bare their heads.

p. 148. 129. Reading the gospel at left of altar; priest in pink. The congregation includes a nun. Virgin and Child over altar.

p. 156. 130. Priest consecrating; back to people. Acolyte, four people kneel.

p. 157. 131. Priest kneeling, offers the host; people kneel; deacon with candle holds train.

p. 158. 132. He elevates chalice. Statue of angel and Virgin and Child over altar.

3rd part of Mass. p. 165. 133. *Across page.* Priest holding the paten reads. Book at north end. Deacon and sub-deacon: crucifixion, with Mary and John, over altar; five people kneel outside. The chancel has no door. In the south wall is a piscina and shelf with plate and two cruets.

p. 166. 134. A priest breaks the host: kneeling. Acolyte; two people kneel.

p. 168. 135. Holds the host and kisses the pax offered by acolyte. Two people kneel. Piscina with vessel for washing.

4th part. p. 169. 136. *Across page.* Priest, deacon and sub-deacon. The priest breaks the host; his eyes on the book. Four people and dog, north side of church, open to the air. On label at bottom, Ou que ie soie.

p. 170. 137. Priest drinks the wine. Statues of SS. Barbara and Apollonia. Two people kneel, side view. (Cloister outside on S.)

p. 171. 138. Acolyte pours water into chalice; one man kneels; front view.

p. 172. 139. Acolyte pours water into priest's hands. Man holds the book on desk; front view.

p. 174. 140. Priest holds paten and blesses. Three kneeling people. Side view.

*The Ten Commandments.* p. 175. 141. *Across page.* Moses, with horns of the same colour as his hair, clad in light red and orange, seated, with crook by him, takes off shoes. Dog with collar in foreground. Sheep and goats to right. To right God half length, with book and orb in bush with flames. Trees and buildings to left.

p. 176. 142. 2nd Commandment (=3rd). Three soldiers, one with cross-bow, feathers and arrow in cap, the others are a pikeman and halberdier; they are talking, probably swearing.

p. 177. 143. 3rd = 4th. A man in blue mantle, fur collar, gold chain, kneels before an altar; on altar a crucifix. God seated over it with orb.

— 144. 4th = 5th. A child kneels to father and mother in a room with a bed on right.

p. 178. 145. 5th = 6th. Two men in landscape with swords; one stabs the other; caps and sheath on ground.

p. 179. 146. 6th = 7th. A young man climbs up to a window; a woman helps him in; a devil with a stick shoves him behind; a dog in the court.

— 147. 7th = 8th. Two men in street talk by two casks. A man picks the gypciere of one behind; a devil urges him on.

p. 180. 148. 8th = 9th. A judge full face, throned. Two men before him; and one more behind each.

— 149. 9th = 10th. A woman and man in bed. Shoes in front and a candlestick on a stool. A devil draws curtain and points.

p. 187. 150. Legend of S. Andrew. A youth on a ladder with a jug of water. Flames from door and window of house. A ruler and two people watch on right.

p. 189. 151. A youth and his mother kneel before a prince, Andrew and two others watch outside; two horned beasts devour three people.

p. 190. 152. *R.* Andrew baptizes Maximilla in a font. Three people, one with candle. *L.* Andrew speaking to an idol on a pillar, which falls. Egeus, &c., watch.

p. 194. 153. *R.* Foreground. Egeus prostrate with staff; a devil strangles him behind; a crowd with shower of fire falling on them. *L.* Five women bury Andrew.

p. 201. 154. *R.* S. Nicolas as Bishop with pastoral staff and attendant talks to two men. Ship to *R.* On *L.* He watches a man cut down a tree.

p. 202. 155. Stops executioner beheading three kneeling blindfold men with crosses. Behind with attendant approaches building in which sit three figures.

p. 203. 156. *R.* Stands by bed of emperor; a bishop *L.* in upper story stands by bed with man in it. Below a grated window. Three within it.

p. 204. 157. In front. Emperor and four people kneeling, building behind: Nicolas seen kneeling with pastoral staff in landscape.

p. 205. 158. Gold tomb with recumbent statue of Nicolas on it. Dog at his feet, on right. Three black monks, on left. Four gentlemen talk to them.

p. 206. 159. Jew with club, breaks image of Nicolas off an altar. Behind the saint talks to two men near a wood.

p. 207. 160. People at dinner. Devil disguised, but showing horns, strangles a boy outside.

p. 214. 161. S. Bernard, pastoral staff. SS. Anthony, George, Katherine, &c.

## Note A.

On f. 30 *b* (p. 10) is a blank space, which ought to contain a picture for Lent. There are faint traces of a sketch, and the following marginal note:

Coument nostre seigneur fut tempte du diable ou desert et voloit quil muast vne piere en pain et coument il le porta...temple.

In the sketch, the domed temple is seen on *L.* and a mountain on *R.*

A faint sketch and illegible note are on f. 33 *b* (p. 66) at the beginning of the Passion.

A similar sketch of the Resurrection on f. 44 *b* (p. 88).

A similar one on f. 52 *b* (p. 104) of a procession (?), for the 'Litanies.'

On f. 62 *b* (p. 124) a sketch of the Descent of the Holy Ghost (?).

On f. 76 *b* (p. 152) a marginal note. Comment le pretre prent le platine.

On f. 77 (p. 153). Two notes, (*a*) l'offrande, (*b*) le pretre se tourne (?).

f. 78 *b* (p. 156). comment...comment ly prestre baise lautel.

f. 81 (p. 161). comment il sencline dorman?

— *b* (p. 162). il ba(t) sa coupe. These five notes refer to the Mass.

f. 101 (p. 201). come st nicolay fu ne et comment il se drecha quant on le lauoit et puis comme il ieta vne masse dor par vne frenestre et puis comment le per des filles sen gligna (s'enclina) deven(t) st nicolay il nestoit point euesque. (These last words are a caution to the artist.)

f. 101 *b* (p. 202). Comment st nicolay fut fait euesque et comment il sa paru en vne nef qui perissoit.

f. 106 *b* (p. 212). Balaam le profete qui monstre lestoille. This illustrates the Conception of the Virgin.

In several other places there are traces of a note or of its erasure beside the completed picture.

[Fw. 54. Searle 105.]

## 23. Speculum Humanae Salvationis.

Vellum, size $14\frac{3}{8} \times 10\frac{1}{4}$, ff. 48, cent. xv (1470). Acquired in 1812.

The text is preceded by a table of chapters and preface, occupying ff. 1, 2.

Prayers in French in a hand of cent. xvii have been added in the margin at the picture of the Annunciation and at those of the seven joys.

For a discussion of the *Speculum Humanae Salvationis* it may be well to refer the reader to Miss Stokes's Essay in Vol. ii. of the English edition of Didron's *Christian Iconography*. The fourteenth century is probably the true date of the poem, and some of the earliest copies are Italian in origin.

The MS before us is of Flemish work, and compares favourably with many copies of the *Speculum* in the British Museum, which are exceptionally rude in execution.

The use of burnished gold in this MS is almost confined to the first two leaves, whose decoration is, moreover, of an earlier style than the rest of the book.

There is a good deal of that stippled work in the pictures which seems characteristic of the Flemish style.

The pictures are of arched form, two at the top of each page: save in the description of the first picture it has not seemed worth while to give all the quotations from the Bible which accompany each of them.

It is to be noted that the pictures are arranged in groups of four. The first shews the antitype from the New Testament; the other three are the types prefiguring it.

*Collation* $a^4b^8c^6d^{10}e^4f^{10}g^6 = 48$ leaves.

p. 1. Exquisite border and initial, gold with ivy leaf.

No. 1. fol. 3. *verso.* col. 1. Top. *veritas de casu Demonum et bonorum permanentium Ysa. ix.*
*Videbam satanam...cadentem, Luc.*
*Quoniam qui dicebas in corde, Ysa. ix.*

*Picture.* God in mandorla surrounded by angels. Green and red devils below fall into hell's mouth.

No. 2. col. 2. Top. *Veritas quomodo adam et eua fuerunt creati in gen.*
L. *Creabit Deus homines masculum Gen. v°.* R. *Inueni quia fecerit, etc. Eccus. vii°.*
*Rubr. Deus. Eua. Adam.* Creation of Eve by Christ.

No. 3. fol. 4. col. 1. *Rubr. Adam. deus. Eua.* Christ joins their hands.

No. 4. col. 2. *Rubr. Serpens. eua.* Serpent green, with human head and scroll, dragon's claws.

No. 5. fol. 4. *verso.* col. 1. *Adam. serpens. Eua.* Serpent crouching on claws on ground. Tail still coiled round tree.

No. 6. col. 2. *Adam. eua.* Expulsion. Gate of Paradise, arch on wall by it. River flowing out. Angel with sword.

No. 7. fol. 5. *recto.* col. 1. Toil. *Adam* in skins digging. *Eua* suckling a child, another at her feet.

No. 8. col. 2. *Archa Noe.* Dove returning. Noah at window. Raven on corpse of animal. Towers above the water.

No. 9. *verso.* col. 1. *Anunciatio marie.* Virgin stands reading. Gabriel kneels. Blank scroll above.

No. 10. col. 2. *Rex astrages* (*sic* = Astyages). In bed, nightcap on. Crown on pillow. *Filia eius*, crowned, standing by.

No. 11. fol. 6. *recto.* col. 1. *Ortus conclusus fons signatus.* Hexagonal stone font with lock in front and three trees, inside wattled fence.

No. 12. col. 2. *Balaam* (high cap) points to star. *populus Israel*, seemingly meant for Balak, crowned, with sword, bareheaded, soldiers behind.

No. 13. *verso.* col. 1. *Natiuitas Marie.* Anne in bed holds infant. Joachim approaches.

No. 14. col. 2. *Virga de radisse Jesse.* Jesse sleeping. Tree, with Virgin crowned and child. Dove on her head. Six others on the branches.

No. 15. fol. 7. *recto.* 1. *porta clausa.* A gate-house, locked door.

No. 16. col. 2. *Templum Salomonis.* Hexagonal. Three doors, three windows, three towers.

No. 17. *verso.* col. 1. *Presentatio Marie in Templo.* Joachim and Anne at bottom of steps; Mary ascending. Priest at top, assistant looking over. Statue over gate. Landscape.

No. 18. col. 2. *Mensa solis.* Statue holding gold sun in niche. Two fishermen offer a pink table. Ship behind. (See Valerius Maximus, l. iv. 1, ext. 7.)

No. 19. fol. 8. *recto.* 1. *Jepte. filia Jepte.* Kneeling on a block. Jephthah, with drawn sword, clutches her hair.

No. 20. col. 2. *Uxor regis persarum*, crowned, in a balconied edifice, with trees, crags in front. The illustration refers to the hanging gardens.

No. 21. *verso.* col. 1. *desponsatio Marie.* Under Gothic canopy. Joseph has a square (or staff) in gold. Seven figures in all.

No. 22. col. 2. *Sarra*, with wreath, wedded to *Tobias.* Three figures. The officiator has a high hat with ermine at bottom.

No. 23. fol. 9. *recto.* col. 1. *Turris Baeis.* A castle with armed men inside.

No. 24. col. 2. *Turris dauid.* More ornate. Shields hanging from windows.

No. 25. *verso.* col. 1. *Annunciatio Marie.* Mary with book on desk. Gabriel with sceptre.

A late hand (cent. xvi) has written in margin, Premier mystere joyeux, and two French prayers, à Dieu le Pere and à la Vierge.

No. 26. col. 2. *Moyses*, horned, barefoot. The burning bush. God in blue holding orb. City in background.

No. 27. fol. 10. *recto.* col. 1. *Gedeon*, in dark armour with spear, kneeling. Fleece on the ground. Angel in air with blank scroll.

No. 28. col. 2. *Rebeca* at well near gate gives drink to '*Elizeor.*'

No. 29. *verso.* col. 1. *Natiuitas Christi.* Virgin kneeling. Infant on ground. Ox and ass. Joseph. Landscape behind the stable.

No. 30. col. 2. *piscerna* (=*pincerna*) *Pharaonis* in bed. Hat and stick hung at his head. A vine growing by his bed.

No. 31. fol. 11. *recto.* col. 1. *Regi Salomoni reges offerunt munera.* In a late hand over this, *Regi dauid* 3 *fortes offerunt aquam.* This is correct. Three knights with pitchers kneel before David on Gothic throne under canopy. This is a type of the Magi.

No. 32. col. 2. *Regina Saba. Tronus Salomonis.* Queen at bottom of steps, holding a tower. Solomon crowned and sceptred on throne of four steps, with two lions on each. An embroidered hanging behind him.

No. 33. *verso.* col. 2. *Presentatio Christi Symeoni.* Infant presented over altar by Virgin, not nimbed; a female behind. Over altar hangs a circular canopy. Symeon is beardless.

No. 34. col. 2. *Archa testamenti.* A Gothic *chasse* with ridged roof and pinnacles, gold, with rods through rings, standing on four red columns.

No. 35. fol. 12. *recto.* col. 1. *Candelabrum aureum*, against a red dado powdered with gold stars.

No. 36. col. 2. *Hely. Samuel. Anna.* But Anna is in blue, nimbed, and Samuel has a cruciform nimbus. The altar is draped. Hely has a high-peaked head-dress and is beardless. Red and gold dado behind.

No. 37. *verso.* col. 1. *ydolum. Maria.* The flight into Egypt on a white animal,

Joseph walking, with face turned away from spectators. Gold idol falling, to left. City in background.

No. 38. col. 2. *Pharao* (crowned, with blank scroll) *ymago Marie.* Statue of B. V. M. and child, crowned and nimbed, in blue, on gold pedestal, whence project two sconces. *Egiptij* adoring: a priest speaks to Pharao. Red and gold dado.

Ref. to magister hystoriarum super hester.

No. 39. fol. 13. *recto.* col. 1. *Pharao,* seated on throne in a building. *Moyses,* a child, takes crown from P.'s head with one hand, thrusts the other into bowl (of coals) offered by attendant. An executioner with sword raised is behind him. Dado *ut sup.*

No. 40. col. 2. Dan. x°. *Nabugodonosor* crowned in bed under tent. *Statua* naked with golden hair.

No. 41. *verso.* col. 1. *Christus baptizatur.* The Father above with orb and scroll, *hic est filius meus dilectus.* The dove proceeding joins him to Christ. John in red over camel's hair baptizing out of golden ewer. Names, *Christus, Johannes.*

No. 42. col. 2. *Mare eneum.* The laver in front of the Temple: under it 27 golden oxen. Round the cupola of the Temple are hanging two round objects connected by a band, the mirrors of the women?. Txt. *circum tectum et ornatum erat speculis mulierum.*

No. 43. fol. 14. *recto.* col. 1. *Naaman cyrus. Elizeus. N.* in Jordan naked, hands crossed. Servant holding clothes. *E.* with turban. City behind.

No. 44. col. 2. *Archa.* Chasse with a red cross on the top borne by *Josue* in front and another. People precede and follow. Twelve stones seen in the field.

No. 45. *verso.* col. 1. *Temptatio Christi trina.* Foreground. Demon offers Christ a stone. Left top. Demon and Christ on mountain. *R.* Christ on roof of Temple near a bell tower. Satan just retreating.

No. 46. col. 2. *Beel.* An idol on pedestal breaking in sunder. *Draco* winged, half emerging from a cavern. *Daniel* putting a lump into its mouth.

No. 47. fol. 15. *recto.* col. 1. *Dauid. Goliad.* David is seizing him by the hair and has sword raised.

No. 48. col. 2. *Dauid. Leo* prostrate in front. *Vrsus* being rent by David.

No. 49. *verso.* col. 1. *Symon* seated at table. *Christus* at principal table. *Magdalena* washing his feet. Two other guests. Red and gold dado.

No. 50. col. 2. *Manasses rex.* Crowned on gold seat with post at either end, to which his hands are chained: a chain goes to his neck from each post, so that he cannot move his head. Cf. Prayer of Manasses. Dado *ut sup.*

No. 51. fol. 16. *recto.* col. 1. *Pater familias* kissing *filius prodigus.* Table with food and one eating. Dado *ut sup.*

No. 52. col. 2. *Natam* speaking to *Dauid,* crowned and throned, who clasps his hands. Dado *ut sup.*

No. 53. *verso.* col. 1. *Christus.* Entry into Jerusalem. Man at gate spreads garment. One over wall waves a branch. One apostle *R.* and crowd follow.

No. 54. col. 2. *Jeremias.* Inside a city with hand to eye. *R.* scroll. *Defecerunt pre lacrimis oculi super contritione filie populi mei.*

No. 55. fol. 17. *recto.* col. 1. *Dauid* on horseback holding spear with head of Goliath on it entering gate. *populus israel* meeting him with harp.

No. 56. col. 2. *Eliodorus* prostrate. *Equus horribilis* over him with *armatus terribilis* scourging him. Two others beat him.

No. 57. *verso.* col. 1. *cena domini.* Chalice and wafer, which Christ is blessing. Nothing unusual in the scheme. Blank scroll above.

No. 58. col. 2. *Manna* falling in masses. Children of Israel catching it. *Moyses*, scroll above. *Iste est panis quem dedit nobis dominus ad uescendum.*

No. 59. fol. 18. *recto.* col. 1. *Agnus pascalis* in gold dish on table. People stand round with staves. One a priest, one a king. Dado *ut sup.*

No. 60. col. 2. *Melchisedeth* holds pitcher and loaf. *Abraham* in armour. Two other knights. Dado.

No. 61. *verso.* col. 1. *Christus* in landscape. Three soldiers with lantern, etc. fall down. City behind.

No. 62. col. 2. *Sampson* with jawbone. Three Philistines prostrate.

No. 63. fol. 19. *recto.* col. 1. *Sangar* with large knife or scimitar upraised. Dead men in front.

No. 64. col. 2. *Dauid* with sword and crown. Slaying men. Ref. (L) *Iste est quasi tenerimus ligni uermiculus qui DCCC interfecit Impetu uno.* 2 *Reg.* 23°.

No. 65. *verso.* col. 1. *Christus proditus.* The kiss of Judas. Peter and Malchus.

No. 66. col. 2. *Amasan*, high hat, unarmed. *Joab* stabbing him. Dado *ut sup.*

No. 67. fol. 20. *R. a.* col. 1. *Dauid* with harp before *Saul* throned, who is spurning him and casting a staff at him.

No. 68. *R. b.* *Chaym* with adze upraised over *Abel* in yellow landscape.

No. 69. *V. a.* *Christus derisus* by three men. Two priests behind.

No. 70. *Hur* (*Maritus Marie*): *Judei.* Should have represented Hur *sputis suffocatus.* It is in fact Christ spat upon by five Jews. Dado *ut sup.*

No. 71. fol. 21. *R. a.* Shame of Noah. He is lying under a standard vine. *Cham. sem. noe. Iaphet.*

No. 72. *R. b.* *Sampson* between pillars, which support a small building, whence Philistines are looking.

No. 73. *V. a.* *Christus verberatus* behind pillar. Two scourgers. Dado.

No. 74. *V. b.* *Achior* bound to tree and beaten by two Assyrians. Judith 6.

No. 75. fol. 22. *R. a.* *Lamech* between *Ada uxor* who is striking him and *Sella* 2ª. Dado, red damasked.

No. 76. *R. b.* Job kneeling between *Vxor* and *Sathan* (head erased) who are scourging him.

No. 77. *V. a.* *Christus coronatus.* The crown of thorns and reed given by three men.

No. 78. *V. b.* *Apemen* and *Zorobabel.* Really Darius and his concubine daughter of Apames, see 1 Esdr. They are seated in a room. She is taking off his crown.

No. 79. fol. 23. *R. a.* *Dauid* with one follower crowned. *Semey* and another stone him.

No. 80. *R. b.* *Nuncij dauid dehonestati.* With cut hair and tunics before king *Amon.* Dado *ut sup.*

No. 81. *V. a.* *Christus baiulans crucem.* A T-cross. Three men. Two smite him. City behind.

No. 82. *V. b.* *Ysaac* carrying wood. *Abraham* kneeling at foot of mountain. Ram in thicket to *R.* City behind.

No. 83. *R. a.* *Heres vinee* cast headlong over wall with spear and sword by two *Coloni.* Vines seen within.

No. 84. *R. b.* *Botrus* carried by spies. Vine to left. Dado *ut sup.*

No. 85. *V. a.* *Christus crucifixus.* One man nailing the feet. Cross lies on mountain. City behind.

No. 86. *b.* *Lamech* and *Tubalcaym* hammering iron on an anvil. Furnace with

bellows to left. *Jubal* behind plays a stringed instrument. The type is to be thus explained, that as Jubal invented the art of music from hearing the anvil beaten, so Christ's prayer, *dulcissima melodia*, was heard when he was being crucified, 'Father forgive them.'

No. 87 *a*. *Judei* (2) sawing in sunder *ysayas* hung head down from withered tree.

No. 88 *b*. *Rex moab* inside a wall cutting the throat of *primogenitus eius* (2 Kings ii.).

No. 89 *a*. *Christus Mortuus*. The three crosses with B. V. M. and John kneeling at that of Christ.

No. 90 *b*. *Nabugugodonosor* (sic) in bed. To left, the tree; three birds in it. Man and beasts under it. A man cutting it down. Angel flying from it with blank scroll.

No. 91 *a*. Death of *Codrus*. Pierced through by another in front of *civitas atheniensis*. Ref. to Valerius libro quarto.

No. 92 *b*. *Elephas*, white, with tower on his back. *Eleazar* (Maccabaeus) underneath pierces him.

No. 93 *a*. Christ on cross with pierced side. Five figures below, four with scrolls, from left. 1. *Si rex israel est descendat nunc de cruce*. 2. *Pontifices* (*rubr.*) *Si tu es rex iudeorum saluum te fac*. 3. *Rustici* (*rubr.*) *Uath qui destruis templum dei et in triduo*. 4. *Si tu es Christus* (*saluum*) *fac temet ipsum et nos*. Title below *Milites Christus latrones*.

No. 94 *b*. *Archa* borne by four men (two visible). *Dauid* dancing before it. *Mical* looking over wall, crowned.

No. 95 *a*. *Absalon* hung on tree by hair. Mule escaping. *Serui Ioab* pierce him with three spears.

No. 96 *b*. *Euilmedorach* (sic) *rex*. Cutting up the body of *pater eius*. Birds of prey seize the fragments. City behind.

No. 97 *a*. The taking down from the cross. *Maria* (with blank scroll) receiving the body lowered by one from above. One is taking out the nail of the feet.

No. 98 *b*. *Jacob* with clasped hands. *Tunica Josephi* brought to him by two sons. Dado *ut sup.*

No. 99 *a*. *Adam*. *Eua* fully clothed lamenting over body (also clothed) of *Abel*.

No. 100 *b*. *Noemy* between Ruth and Orpah.

No. 101 *a*. *Christus Sepultus* in garden. The Virgin and Magdalene and two others (men). Dry and green tree behind.

No. 102 *b*. *Dauid* weeping behind coffin of *Abner* borne by two men.

No. 103 *a*. *Ruben* lamenting over the pit. *Joseph* (naked) sold by two brothers to *ysmaelite*.

No. 104 *b*. *Jonas* put headlong out of boat into jaws of monster. Both shores visible, on one is a castle.

No. 105 *a*. Hell in four transverse divisions. 1. The top one is blue, *hic est limbus patrum vel sinus abrahe*. People are seen in all four.

2. Red. *Iste est infernus purgandorum vel purgatorius*.

3. Red (with children in it) *Iste est infernus puerorum non baptisatorum et uniuersorum* [?] *

4. With fire and devils. *Iste est infernus dampnatorum*.

No. 106 *b*. *Nabugodonosor* and priest by furnace. *Tres pueri in fornace* (two and angel).

No. 107 *a*. *Daniel* inside tower with grated window. Angel bringing *Abacuc* with vessel. Darius to left.

No. 108 *b*. *Pullus structionis* (*struthionis*), inside *vas vitri*. A *structio* (=struthio) in front with a worm in mouth. This is the ostrich bringing the worm *samir* to free its young one.

No. 109 *a*. *Christus* with resurrection cross trampling on Satan.

No. 110 *b*. *Bananias* (sic) with club smiting *leo*. Head seen above ground.

No. 111 *a*. *Christus* half-length in air draws *Abraham* (half-length) out of a fire of wood, *i.e.*, delivers Abraham from Nimrod's furnace.

No. 112 *b*. *Sodoma*, fire falling on it. Angel. *Uxor loth* looking back. *loth et filie eius* walking away.

No. 113 *a*. *Resurrectio domini*, with two soldiers.

No. 114 *b*. *Sampson* carries gates of *ciuitas gaze*.

No. 115 *a*. (Rather longer miniature.) Below Jonah cast up by the fish. Above two prophets (half-length) with scrolls. *L. Requiescens accubuisti ut leo quasi leena, quis suscitabit eum, Gen.* 49°. 9°. *R. Nunc exurgam dicit dominus nunc subleuabor ysa.* 33° *capitulo*.

No. 116 *b*. *lapis angularis*. Set in its place by two workmen on the top of a wall.

No. 117 *a*. The Ascension. *Christus* feet and legs only visible. The usual type, without the Virgin.

No. 118 *b*. *Jacob* asleep. The ladder with an angel on it. Feet and legs of another in red robe like Christ ascending.

No. 119 *a*. *Christus* with lamb on his back. Scroll. *Congratulamini michi quia inueni ouem meam que perierat*. Two meeting him kneel.

No. 120 *b*. *Helias* nimbed ascending in four-wheeled horseless chariot, drops his mantle. *Heliseus* kneeling with scroll *peto ut fiat spiritus tuus duplex in me*.

No. 121 *a*. *Missio spiritus sancti*. In a building. Dove descends on Virgin in midst of Apostles.

No. 122 *b*. *Turris babel*. Three workmen. Ladder, crane and bucket.

No. 123 *a*. *Moyses* horned receives scroll from *Deus* (Christus) half-length in cloud with rays. *filij Israel* to right.

No. 124 *b*. *heliseus* nimbed kneeling. *Uidua paupercula* pouring oil through funnel into cask. Vessels by her. Above, rays of glory, their centre erased or not inserted.

No. 125 *a*. *Maria uirgo*. Christ's head above. Emblems of joys and sorrows on each side, viz. *L.* 1 the two swords. 2 label, *cenaculum in ierusalem*. A bone in a dish. 3 label, *bethleem*, heads of ox and ass. 4 label, *nazareth*, angel with scroll. *R.* 1, Pillar and two scourges. 2, *locus caluarie*, cross and crown of thorns, cup, three nails. 3, *Sepulchrum domini*. The tomb open. 4, *mons oliueti*, the footprints on the mount.

No. 126 *b*. *Anna* and *Thobias* (*pater*) in foreground. *Thobias* and *Raphael* hand in hand behind.

No. 127 *a*. *Mulier querens dragmam*. Ten gold roses on the floor. Fire and pot-rack in chimney. Dado.

No. 128 *b*. *Dauid. abner. phalaciel. micol*. All but Abner have crowns and David a high hat.

No. 129 *a*. *Assumptio marie*. The coronation by the Son. Canopy. Dado.

No. 130 *b*. *Archa dni*, borne by two men. People behind. *Dauid* precedes it playing cithern.

No. 131 *a*. *Maria* crowned, winged, standing on crescent. The sun with *ihs* on it in front of her. Dado behind.

No. 132 *b*. *Bersabee* and *Salomon* seated before dado.

No. 133 *a*. To left, *Franciscus* and *Dominicus* kneeling. *Maria* interceding with Christ (half-figure) who holds three arrows. *Dominicus* and *Franciscus* are written again under three kneeling figures to right.

No. 134 *b*. *Abigail* kneeling by mule. *Dauid* and another on horseback. Dado.

No. 135 *a*. *Thecuites* (the woman of Tekoa) before *Dauid*, crowned, sceptred, throned. Dado.

No. 136 *b*. *Mulier sapiens* throwing *caput sibe* over wall to *Joab* (2 Sam. xix.).

No. 137 *a*. *Maria defensatrix nostra*, crowned, sheltering a crowd of suppliants under her robe. Dado.

No. 138 *b*. *Moyses* on horseback armed. Another behind, looking over a city wall. *Rex saba* and *Tharbis filia*: ref. to the Master of histories on Exodus. Moses is besieging the Sabaeans.

No. 139 *a*. *Turris thebes*. *Mulier laudabilis* casting out a stone on to prostrate *Abimelech*. To left, *Armiger* with spear. Abimelech is already struck with two stones.

No. 140 *b*. A tower. *Dauid* letting himself down from window. *Micol* at the floor baffling *abparitores Saul*.

No. 141 *a*. Intercession of *Christus* naked, pointing to his side with the Father triple-crowned, seated on rainbow.

No. 142 *b*. *Antipater* naked, shows his scars to *Julius*, throned, with imperial crown. Dado.

No. 143 *a*. *Maria* kneeling on hill intercedes with Christ (half-length), with orb in clouds. Txt. *pectus et ubera ostendit*.

No. 144 *b*. *Aman* on cross. *Hester* and *mardocheus* talking to *assuerus*. Dado.

No. 145 *a*. *Iudicium*. Christ on rainbow, scroll above him blank. Trumpet angels. Virgin on *R*. Men rising.

No. 146 *b*. *Rex ponens rationem cum seruis*. He is throned. Tapestry behind. On *L*. a servant with scroll. *Domine mna tua decem mnas acquisiuit*. On *R*. another *Domine mna tua fecit v. mnas*. Under the king's feet the third *Ecce mna quam habui reposita in sudario*.

No. 147 *a*. *Quinque fatue* (=foolish Virgins) outside gate, lamps upside down. Over gate, *Quinque uirgines prudentes*.

No. 148 *b*. *Balthasar* throned, *Daniel* before him. Dado.

No. 149 *a*. Christ half-length. *Ite maledicti in ignem eternum*. Hell-mouth containing *lucifer* and souls.

No. 150 *b*. A man suspended from tree like Isaiah, and sawn. Another tied to the tree and flayed alive, *sic puniuit Dauid hostes suos*.

No. 151 *a*. *Gedeon* flogging two *hostes eius*, hung naked, head down, from tree. Another soldier.

No. 152 *b*. *Egiptij* in red sea. Two *filii israel* led by *Moyses* with rod on the shore.

No. 153 *a*. *Maria* and *deus*, seated in clouds. Two angels. Five suppliants on earth, one a monk.

No. 154 *b*. *Salomon* throned. A man and woman offer a gold cup and tower. Dado.

No. 155 *a*. *Conuiuium regis assueri*. A table with servants. *Assuerus* in the midst (Esther i.).

No. 156 *b*. *Conuiuium filiorum iob*. Job in centre. A similar scene. Dado.

No. 157 *a*. *miraculum de passione christi*. He appears, bearing his cross, to a

hermit in a cell, who holds a blank scroll out of window. *Miraculum quo passio christi deuote est recolenda.* Dado.

No. 158 *b.* (vespers). *Cena domini*: Christ giving the sop to *Judas.* Dado.

No. 159 *a.* (compline). *Christus traditus.* The kiss of Judas. Peter and Malchus.

No. 160 *b.* (matins). *Christus spinis coronatus.* Dado.

No. 161 *a.* (prime). *Christus* before *herodes*, throned. Priest behind. Dado.

No. 162 *b.* (tierce). *Christus flagellatus.* Dado.

No. 163 *a* (sext). *Christus* bearing the Cross.

No. 164 *b.* *Christus* crucified, with the Virgin and S. John (*miraculum de dolore christi et matris suae*).

No. 165 *a.* *Frater ordinis predicatorum* before dado with sword sticking in his breast.

No. 166 *b.* (1st sorrow of Mary). *Christus in templo presentatus* on altar. Four figures.

No. 167 *a.* (2nd sorrow). *Maria* and *Christus* and *Joseph* walking. An angel flying down speaks to *Joseph.* (*Flight into Egypt.*)

No. 168 *b.* (3rd sorrow). *Christus* in front of dado talks to three *Doctores.* Enter Joseph and Mary.

No. 169 *a.* (4th sorrow). *captio Christi.* He is dragged by cord round neck.

No. 170 *b.* (5th sorrow). *Christus crucifixus.* Mary and John kneel and weep.

No. 171 *a.* (6th sorrow). *Monumentum.* The Entombment. Cross behind.

No. 172 *b.* (7th sorrow). *Maria* weeping. Near her are cross, scourges, nails, cup; inside garden.

No. 173 *a.* (*Miraculum de · vii · gaudiis beate Marie virginis.*) *Maria* attended by two angels at death-bed of a *Sacerdos.* Dado. There are French prayers on the seven joys at the bottom of these pages in a later hand.

No. 174 *b.* (1st joy). *annunciatio.* Angel with label. *Aue gratia plena.* Dado.

No. 175 *a.* (2nd joy). *Maria* meeting *Elisabeth.*

No. 176 *a.* (3rd joy). *Natiuitas Christi.* *Maria* on left. Dado.

No. 177 *a.* (4th joy). *Maria reges* adoring. One points up.

No. 178 *b.* (5th joy). *Maria* presents Christ over altar to *anna* and *symeon.* Dado.

No. 179 *a.* (6th joy). *Maria* and Joseph find *Christus* teaching two *Doctores.* Dado.

No. 180 *b.* (7th joy). *Coronatio marie* by the Son. Dado.

[Fw. 57. Searle 29.]

## 24. Life of Christ etc. in Italian.

Vellum, size $9\frac{1}{2} \times 6\frac{5}{8}$, ff. 93, cent. xv, single lines, 20 to a page. Purchased at the Hailstone Sale 1891. Formerly in the Library of the Duke of Sussex (see Bibliotheca Sussexiana, i. ccxxxviii. Nos. 7, 8).

1. f. 1. *Rubr. Title,* Questa sie historia de langelo gabrielo cume lanuncia la uergene maria.

A border, red, blue, green, gold, on three sides of the page. A square miniature in the place of an initial. Dotted gold ground.

The Annunciation. Gabriel kneels on *L.* in red. The Virgin at prayer-desk, canopied on *R.* in blue. Pink hangings behind.

The text is a life of Christ taken from the Four Gospels, the Gospel of Nicodemus, the Revelation of S. Bonaventura, etc. It ends with an account of how the Virgin and S. Peter spent the day before the Resurrection.

2. f. 48 *a.* Border on three sides, miniature in the Initial. The Betrayal. *L.* Two soldiers. *C.* Christ kissed by Judas (yellow-haired). *R.* One Jew.

The text is a version of the 'Vindicta Salvatoris.' It ends with a prayer of the Emperor Titus to the Santo Sudario.

3. f. 72 *a.* Border as before. Initial. The Conviction of Adam and Eve. Christ, beardless, stands on *L.* The Tree in the midst. Adam and Eve cower on *R.*

The text is the story of the True Cross, ending with the Crucifixion.

4. f. 86 *b.* Border. Miniature on gold ground, with pattern. *R.* The Elders and Susanna. The Elders on *L.* are catching the pendant sleeve of her red upper robe. A tree behind.

The text is the History of Susanna (Daniel xiv).

*Collation*, $a^{12}$—$g^{12}$ $h^{8}$ (+ 8* quello) = 93 leaves.

## 25. Life of Christ in Dutch.

Vellum, size $10\frac{1}{2} \times 7\frac{1}{2}$, ff. 201 (161 + 30 illustrated + 10 blank or unnumbered). Double columns of 30 lines each, cent. xv (1470). Acquired in 1813.

Contents:

| | |
|---|---|
| Index . . . . . | f. 2 |
| Preface . . . . . | 5 |
| Life of our Lord in 54 chapters . . | 6 |

wholly in Dutch.

*Marks of Ownership.* (*a*) on f. 1 dit boec hoert toe Beyatris Gherijts dochter van Assendelf. (*b*) fly-leaf Dit boeck hoert toe die Regulierissen te ziil binnen haerlem En(de) is gecomen van suster beatris geriits d. van Assendelff. (*c*) ibid. Js Geerft en(de) gecomen van onse Moeye tot Haerlem Marytghen Ians...1635. *Binding.* The original stamped leather.

*Collation* $a^4 b^8$ (+ 4* Soe) the rest almost all in quires of 10 leaves, the last of 6 (4 leaves being blank).

The pictures are remarkably large and fine, though wonderfully hard in style.

*The Life of Christ.*

No. 1. *Full page.* Frontispiece to Prologue. Christ full-face, holds open book: blessing: he stands on an orb on a rock, a toad near it. Behind him a tower, a bridge and town, blue hills and castles. Architecture above.

*Border, left.* Half-length wingless angel in flower plays hurdy-gurdy, turned with a handle. *Below,* S. Gertrude. Abbess with book, pastoral staff, a rat on each side. *Opposite page, border right,* half-length monk in brown with open book and cardinal's hat. Scroll with Dutch inscription: Bonauentura sij*n* oer heeft gehoort die ader sij*n* ūūnē en*de* hiheuet dit booc gemaect.

2. *Full page.* The Father throned, triple crown, scroll, orb, canopy. Four small females (names on scrolls) kneel before him, viz. Ontfermherticheit (=Mercy), Vreue (=Peace), Waerheit (=Truth), Rechtverdicheit (=Justice). Architecture with statuette of woman, S. Juliana.

*Border, left.* Prophet takes off cap. *Bottom.* Deacon with asperge and holy-water pot. Devil's head at right below. *Opposite, right.* Half-length angel. Scroll, o god dij*n* ontfermherticheit is bouen al dyn werken.

3. *Full.* Annunciation. Angel kneels, light red cope, jewelled border, plumed wings, blue and orange, fleur-de-lys sceptre and scroll: *Ave—dominus.* Dove on rays over him. Lily pot in centre behind. Virgin kneels, facing left, bare-headed, at desk, with book. Pavement, black and silver. Architecture, blue sky.

*Border, left.* Angel, wingless, plays triangle. *Bottom.* S. Apollonia with pincers. Three-fanged tooth. Lion to left. *Opposite, right.* Prophet with hat. Scroll, Jhesus ontfinc on se menschelichede doe gabriel die boetscap dede.

4. *Full page.* Salutation. Virgin on left, bare-headed with wreath. Town, churches and windmill in landscape. Architecture above.

*Border, left.* Half-length angel plays a keyed stringed instrument. Below, S. Agnes holds ring, lamb or dog jumps up. *Opposite, right.* Prophet with furred hat and staff. Ihs se ian baptisten erden doe maria elisabeth visitierde.

5. *Full page.* Nativity. Mary kneels. Christ on her robe. Joseph with staff on right, holds his cap. Angel kneels in centre. Ox and ass to left. Two shepherds at window. Two more on hill to right look at angel in air with scroll. Architecture above.

*Border, left.* Half-angel plays the regalls. *Below.* S. Agatha holds pincers with bleeding breast. Swan on left top. *Opposite, right.* Prophet, with hat. Een kint is ons geboren ende een suen is ons gegeuen.

6. *Full page.* Circumcision, Christ on draped altar under canopy, held by Virgin on left. Circumcised by doctor with cap and furred gown, bearded assistant on right holds cup. Joseph nimbed on left. Silvered windows. Architecture above. *Border, left.* Eagle, half-length man with clasped hands (?) in tub. Fox and goose. *Below.* S. Clare, nun with monstrance and wafer. Butterfly.

*Opposite, right.* Half-length prophet. Jhesus wort besneden in sinen tederen iongen leben.

7. *Full.* Adoration. Black, bearded king stands on right by Virgin; Christ turns to him, beardless old king kneels, bearded tall king stands to left with reliquary. Joseph nimbed behind a round table with bread and water. Shepherds seen through hole in wall. Ox and ass to left.

*Border.* Dove. Angel playing with two plectra on box of stretched wires (with lid). Pig. *Below.* S. Christina with an arrow. Goldfinch. *Opposite, right.* Prophet, Alle coningen sellen aenbeden en*de* alle luden sellen hy*m* dienen.

8. *Full page.* Presentation. Symeon in cap not nimbed, on right, holds Jesus swaddled. Virgin with doves and taper, and Joseph with cap and stick, are on left. Altar with candles and altar-piece and vested priest in chasuble, holding a maniple. Vaulted roof and windows. Architecture above.

*Border.* Bird; half-length man, back to picture. *Bottom.* Dog with his head in a pot. S. Bridget, a nun, holds pot with handle. Ox's head on left of her. *Opposite, right.* Angel with taper. Dat licht is den gerechtigen opgheresen. *Below.* A bear chained to a block, sits erect and sucks his paws.

9. *Full page.* Christ cross-nimbed, light red robe, seated on throne on steps, teaching, four doctors on right, one with open book, one with cardinal's hat; one sits on left. Mary and Joseph enter on left, Joseph with cap. Architecture. Silvered windows.

*Border.* Stork. David, hat, ermine, and harp. *Bottom.* A crowned queen with wimple under crown, holding a double crown. *Opposite.* Prophet. Jhesus is onder die doctoren gebleuen daer die ouders rou omdreuen.

10. *Full page.* Baptism. John in blue mantle over darker blue, kneels on one knee on left. Christ up to middle in water, cross-nimbed angel on right holds mantle. Landscape with castle and birds in sky. Architecture. *Border.* Half-length man with clasped hands looks at the picture. *Bottom.* Ape with clog round neck. Virgin and Child with whirligig and bird. *Opposite, right.* Two peacocks at a well.

11. *Full.* Temptation. On a rock Christ cross-nimbed in red robe, on right. Devil, black habit grey cap, beardless, with twisted horns and yellow cock's feet, holds stone. Behind a magnificent city. River, ships, &c. Architecture.

*Border.* Jay. Half-length man in cap, hat on back, looks to right. *Bottom.* Two dogs, S. Catherine crown, palm, book; bird. *Opposite, right.* Unicorn. Na liden comet verbliden.

12. *Full page.* Christ on rock, full face, blessing. Twelve Apostles kneel round the base. Town and view behind.

*Border.* Bird. A half-length man pointing down. *Bottom.* S. Francis, brown habit, pastoral staff, book; bird. *Opposite, right.* Fox, running up hill. Salich sij*n* si die p*er*secuci liden.

13. *Full page.* Christ on left: light red robe, leans on post by stone-walled well. Pitcher in front, woman on right, blue and red over dark petticoat is uncoiling the rope. Paved square with trees and houses with corbie steps.

*Border.* Stork: half-length man with clasped hands, looks to right. *Below.* A black dog trying to get out of a round pot. S. Maurice, dark plate armour, a three-quarter length beardless man, with lance and shield; bird. *Opposite, right.* S. Veronica, holding the Holy face.

14. *Full page.* Transfiguration. *Left.* Moses, blue, orange, green, book, and horns. *Centre.* Christ, dark robe over light red, blessing, book in left. *Right,* Elias, pointed cap, light red robe over blue. At foot of rock three apostles. Peter and John, waking, James sleeps, blue coloured view behind. Architecture. *Border.* Grotesque bird. Bareheaded

man, hands joined, looks to right. *Below.* Black dog, half out of pitcher. S. Adrian, pink mantle and plate armour, holds hammer and anvil with hammer on it. Bird.

*Opposite, right.* Prophet half-length holds scroll. O. onuersceiden trinitat an v roop ic genadicheit.

15. *Full page.* Entry into Jerusalem, Christ cross-nimbed, on ass. Two men in front, one spreads blue robe with boughs on it. City to right. Man in background in a tree, Apostles follow. Architecture.

*Border.* Yellowhammer. Half-length Angel in yellow with cross bands blows long trumpet with banner on it, bearing red cross; two dogs: S. Dorothy, palm and basket of flowers. Yellowhammer.

*Opposite, right.* Prophet, with hat. Beuoelt in v datteris in xpo ihu.

16. *Full page.* Last Supper, John, small, in Christ's lap, sitting between him and the table. Judas in red robe over green on left hand on the nearer side of the table. Kneels on one knee with joined hands. Christ puts the sop into his mouth. Lamb on dish, one apostle drinks. Three windows. Architecture.

*Border.* Grotesque cock: half-length man praying, faces to right. *Below.* Monster, half man with flute: S. George, in pink mantle, bareheaded. Armour, curved shield with red cross. Dragon at feet. Bird.

*Opposite page.* Paschal lamb, cross-nimbed, lying on grass. Breast bleeds into chalice. Cross with banner behind, scroll, Ic ben een spise der grot' was en*de* du selste nu eten.

17. Washing feet of Peter in tub, other apostles sit and stand. Window with shutters: pavement green and yellow. Architecture with statuette.

*Border.* Owl. Half-length man takes off cap. *Below.* Ape with bagpipes. Virgin with palm and bird.

*Opposite page.* S. Christopher, mantle and staff, in water, carries Christ with cross nimbus and orb.

18. Agony. Christ on left, cup and wafer on rock. Three apostles sleeping on *R.* John with book, railed garden. Soldiers behind trees. Moon and stars in sky. *Border.* White bird. Half-length man praying. *Below.* Hog under curved iron with knobbed ends. S. Anthony, bell stick, belled hog. *Opposite, right.* Monk, brown over black, pastoral staff, book, arrow in breast, dog's (or deer's) head to left. (S. Giles.)

19. Betrayal. Peter with sword up. Malchus putting hand up, drops lantern. Judas in red kisses Christ. Five others, one draws sword, one sticks arrow into Christ's hair. City wall behind, starry sky. Architecture.

*Border.* Bird, monster, half-length young man. Spaniel. Magdalene with casket. Yellowhammer or linnet. *Opposite, right.* Half-length prophet with hat and joined hands. Die dach des dootslages en*de* der wenīge rijst grotelic.

20. Christ in light red, crossed hands, before Caiaphas in hat, throned and holding a reed. He is inside a stone room with wooden barrel roof. Two soldiers, one holds end of rope tied to Christ's hands. Three Jews on step outside.

*Border.* Bird: half-length man, joined hands, bearded, in hat. Monster womanheaded. S. Peter, tiara, pastoral staff, keys, blue cope with morse over white. *Opposite, right.* Half-length angel covers face with hands.

21. Flagellation. Christ behind a slender pillar, two tormentors. Pilate on right seems to interfere. A Jew behind him. Architecture.

*Border.* Dragon. A half-length man prays, faces right. Monster with human head. S. Sebastian. Cap, mantle, armour, bow, two arrows, falcon? *Opposite, right.* S. Peter half-length with key, a handkerchief to his eyes.

22. Christ crowned with thorns. Seated on a broad bench. Two men press the crown down with sticks, one kneels and puts a bulrush into Christ's hand. Vaulted room.

*Border.* Crane? Half-length man prays. A pig. S. Wilgefortis with crown and T-cross, bearded, light red.

*Opposite, right.* S. James the Great, pilgrim's hat, staff and escallop.

23. Christ bearing cross, rope round waist. Two men in front, one leads with club, and rope, one pulls Christ's hair. Two behind support cross. Bird; half-length man. Monster. Andrew with saltire cross. Bird pecking its breast.

*Opposite, right.* S. Antoninus, a Dominican in black and white. Book, cross crosslet rayed.

24. Nailing to cross which has Title. Two men nail the feet and left hand. Pilate? or a Jewish doctor, and another, watch on left. On the ground lie tools,—saw, centrebit, axe, broken planks, basket. Town behind. Architecture.

*Border.* Bird: half-length man. Dog and bone. S. James with pilgrim's hat and staff with white escallop and scrip on it. Bird.

*Opposite, right.* John the Evangelist with cup covers his mouth with robe.

25. Crucifixion, between Mary and John, who is bearded. Title. Small angel kneels at the foot of the cross, catching the blood from the feet in a chalice. Two half-length angels in air on clouds hold chalices below the hands. Town behind. Trees on each side. Architecture.

*Border.* Cock. Prophet; four-legged dragon. S. Paul with book and sword. Bird with crest and red breast.

*Opposite.* A pelican in her piety with three young ones in green nest.

26. Deposition, one on ladder supports body, one in red furred gown, kneeling extracts nails from feet. Virgin, and four women on left. Town and rocks, right.

*Border.* Stork. Prophet. Monster, face on back. S. James the Less carrying book with bag-like binding and staff. Parrot. *Opposite, right.* Pietà. Cross behind.

27. Entombment. Virgin kisses Christ's hand. Joseph and Nicodemus at head and foot. John and three women behind: the tomb diagonally across the picture, the feet nearest: Christ has crown of thorns.

*Border.* Bird. Prophet. A dog (?); S. Thomas with carpenter's square. Bird.

*Opposite, right.* Dominican with pastoral staff, book and gold bell.

*Below.* Lion sits up, holding cross and flag in its paw.

28. Resurrection. Christ with light red robe and Resurrection cross and flag, steps out of tomb. Four soldiers recumbent in dark—plate armour. One in front bareheaded, white linen band round the forehead (? Malchus) awaking, he has blue and yellow mantle. Trees and hills behind. *Border.* Dragon-bird; Prophet; a rabbit; S. Jerome, hat and book, lion's head by him. Bird.

*Opposite, right.* Lion by cross with title. Die leeu xps vre sē vā d' doot heeft v'iu ōnē onse noot.

29. Ascension. The feet and legs of Christ seen. Apostles kneel round rock, with footprints on it. Landscape behind. The Virgin absent.

*Border.* Bird. Prophet. Ape (?): S. Francis with the stigmata. Grey and brown butterfly.

*Opposite, right.* Eagle with spread wings. God dam op in iubilaen.

30. Pentecost. Virgin in midst, book on knee, joined hands, apostles sit and stand round; tongues of fire on head of each. The Dove, nimbed, overhead in centre. Vaulted roof and three windows. Architecture.

*Border.* Bird with spread wings. Prophet. Hump-backed dog (?). Bartholomew, open book and knife. Bird.

*Opposite right*, half-length prophet with hat. Dic geest des here*n* heuet v*er*uolt de*n* o*m*meri*n*c der aerden.

[Fw. 126. Searle 112.]

## 26. Life of Christ in English Verse.

Paper, size 7 × 5, ff. 50, cent. xvii (1630–40). Presented in 1887 by S. Sandars, M.A., Trinity College; formerly in the Perry and Heber Collections.

This volume consists of a series of 25 engravings of the Life of Christ, from the Annunciation to the Ascension, interleaved with paper on which are written a series of 25 short poems in English, each describing the subject of a picture, and ending with a 'Meditation.'

The first begins

> 'See how this winged Messenger is sent
> ffrom Heaune to Earth, by God Omnipotent.'

They do not seem to have been printed.

The engravings have some of them the inscription 'are to be sould by Robert Peake.' This artist flourished in the first half of cent. xvii. Faithorne was among his pupils. See Bradshaw's *Collected Papers*, pp. 293–296.

## 27. Benedictional.

Vellum, size $8\frac{1}{2} \times 6\frac{7}{16}$, ff. 82, 19 lines to a full page, cent. ix–x. Purchased at the Hamilton Sale May 23, 1889. Modern binding by P. Simier, gilt edges, lettered on the back *Incipiunt Benediction Du 12me Siecl(e)*. The upper corners in the middle and ends of the book are slightly damaged, otherwise the condition is excellent. The hand is a sloping minuscule of the 9th or early 10th century. The MS was no doubt written at an Irish monastery in Switzerland (f. 55 *b*). The titles are in red rustic capitals, the Amens sometimes in black and red rustic capitals. The opening words of each Benediction are in red uncials filled in with plain dabs or strokes of fluid gold.

The principal point of interest, however, lies in the large and small initials, of which there are a good many throughout the book.

These are of rich interlaced Celtic work, outlined in red and filled in with gold and silver. The latter has turned black, as usual.

*Collation.* The MS is in quires of 8 leaves, which are marked, on the lower margin of the last leaf in each, with a red capital letter: A—H$^8$, I$^8$ (+ 2* placabilem), K$^8$ (L)$^1$; 82 leaves (1–82).

f. 1 *a*. Blank. Punctures on right edge.

1 *b*. Title in red and gold uncials, IN | mine DN̄I in|cipivnT Bene|dictiones | episcopal*es* |
a gold scroll ornament at the bottom.

2 *a*. Title red and gold. Benedictio In vigil*ia* | natiuitatis Dn̄i.
Large silver and gold initial D, enclosing an s (=Deus): four lines of red and gold capitals follow.

2 *b*. In uigilia Dn̄i in nocte. Small initial, gold, silver, red.
3 *a*. In (p)rimo mane. ,, ,, ,,
3 *b*. Bened̄ in nocte natal*is* Dn̄i.
4 *a*. Bened̄ in natale Dn̄i. Primo mane.
4 *b*. Bened̄ in natale Dn̄i. Large initial R of Respice.
5 *a*. Item alius uersus. Small initial.
,, Alia. ,, ,,
5 *b*. In N. sc̄i Stephani. Small initial, gold, silver and red.
6 *a*. Alia eodem die. ,, ,, ,,
6 *b*. In N. sc̄i Iohannis. ,, ,,
7 *a*. Alia. ,, ,,
7 *b*. In N. Innocentium. ,, ,,
,, Alia. ,, ,,
8 *a*. In octaua Dn̄i. ,, ,,
8 *b*. Alia. ,, ,,
9 *a*. In Theopania. ,, ,,
10 *a*. Alia. ,, ,,
,, Item alia. ,, ,,
10 *b*. In octaua Theophaniae. ,, ,,
11 *a*. In nat. s. Hilarii ep̄i. ,, ,,
11 *b*. In cathedrae . s. Petri.
12 *a*. In N. sc̄i uincentii.
12 *b*. In purificatione sc̄ae Mariae.
13 *a*. Alia.

13 *b*. Bened. in cotidianis diebvs. A line of rich interlaced letters BENE
,, Alia. Small initial.
14 *a*. Item alia. Small initial. Item alia. ,,
14 *b*. Alia. Alia. Initial to each.
15 *a*. Two more (one initial). 15 *b*. One more (two initials).
16 *a*. Two more with initials. 16 *b*. One more with initial, and Benedic. in Septuagesima.

BENEDICTIO INVENIT
QVI
FILII
SVI DNI NRI IHU
mundum dignatus est erigere · sue uos
benedictionis capaces dignetur effice
re · Amen

MS. 27 — f 2a

17 *a*. Initial to the last, and
In sexagesima, with initial.
17 *b*. Benedict. in quinquagesima.
18 *a*. Initio Quadragesime. A larger initial B.
18 *b*. Alia. Small initial.
19 *a*. Dom. ii. in xlma. Small initial.
19 *b*. Alia. ,,
,, Dom. iii. in quadragesima.
20 *a*. Initial R.
20 *b*. Initial (no title).
,, Dom. iiii. in xlma. Initial.
21 *a*. Alia. ,,
21 *b*. In aurium apertione. ,,
22 *a*. Dom. v. in quadrag. ,,
22 *b*. Alia. ,,
,, In die Palmarum (title only).
23 *a*. Initial (larger).
,, Alia. ,,
23 *b*. Item alia. ,,
24 *a*. In cena Dn̄i. ,,
,, Alia Benedict. in cena Dn̄i. Initial.
24 *b*. In uigiliis Paschae (over erasure, nothing visible). Initial (larger).
25 *a*. Alia.
25 *b*. (Title only). Benedict. In die | sc̄o Paschae.
26 *a*. Large D̄S̄ in silver, red and gold, occupying nearly half the page. The following lines are one in red and gold, the next in black capitals.
26 *b*. Alia. Large initial.
27 *a*. Secunda Feria. Small initial.
,, (title) Feria tertia.
27 *b*. Initial.
,, Feria quarta. ,,
28 *a*. Feria quinta. ,,
28 *b*. Feria sexta. ,,
29 *a*. In sabbato. ,,
29 *b*. Benedict. In oct. Pasche. Initial (with dragon's head).
30 *a*. Alia. ,,
30 *b*. Dom̄. i. *Post* Oct. Paschae. ,,
,, B. In Letania maiorae. ,,
31 *a*. Dom̄. ii. *post* Oct. Paschae. ,,
31 *b*. Alia. B. De Resurrectione Dn̄i. ,,
,, Dom̄. iii. *Post* Oct. Pasche. ,,
32 *a*. Alia. ,,
32 *b*. Dom̄. iiii. *Post* Octa. Paschae. ,, (larger).
33 *a*. B. De ieiuniorū diebus. ,,
,, In ascensa Dn̄i. (title only).
33 *b*. Initial (Ds. larger).
,, Alia. ,,
34 *a*. In inuentione S. crucis. ,,

34 *b.* Dom. Post ascensam Dn̄i. Initial (Ds: larger).
,, In uig*ĩlia* Pentecostes. ,,
35 *a.* Alia. ,,
35 *b.* B. In Pentecoste. Large Initial D.
36 *a.* Alia. Initial.
36 *b.* In octaua Pentecost̄. ,,
A space of four lines is blank at the bottom of this page.
37 *a.* Dom̄. ii. p*ost* pentecoste. Large initial B.
,, Alia. Small initial.
37 *b.* Dom̄. ii(i). P*ost* Pente. ,,
38 *a.* Alia. ,,
,, Dom̄. iiii. P*ost* Pente. (title only).
38 *b.* Initial.
,, Alia. ,,
39 *a.* Benedict. In uigl. sc̄i. Iohannis B. Initial.
39 *b.* In natiuitate S. Iohannis. ,,
,, Alia. ,,
40 *a.* Dom. v. p*ost* Pent. ,,
40 *b.* Alia.
,, In nat̄. ap*osto*lorum Petri Et Pauli (title).
41 *a.* Initial.
,, Alia. ,,
41 *b.* Dom̄. vi. P*ost* Pente. ,,
42 *a.* (An addition of a line and a half here in a hand of x or xi century.)
,, Alia. Initial.
,, Dom̄. vii. P*ost* Oct̄. ,,
42 *b.* Alia. ,,
43 *a.* Dom. viii. P. Pentecost̄. ,,
,, Alia. ,,
43 *b.* Dom̄. viiii. ,,
,, Alia. ,,
44 *a.* Dom̄. x. ,,
,, Alia. ,,
44 *b.* In n. Sc̄or*um* Machabeor*um*. ,,
,, B. In n. sc̄e Afre. ,,
45 *a.* Alia. ,,
,, In n. s. Laurentii. ,,
45 *b.* Alia. ,,
46 *a.* Dom. xi. ,,
,, Alia. ,,
46 *b.* In assumptione sc̄aē Mariae. ,,
47 *a.* Alia. ,,
47 *b.* Dom. xii. ,,
,, Alia. ,,
48 *a.* Dom̄. xiii. ,,
48 *b.* Alia. ,,
,, In passione sci Iohannis. ,,
49 *a.* Alia. ,,

| | | |
|---|---|---|
| 49 *b.* | Dom̄. xiiii. | Initial. |
| 50 *a.* | Alia. | ,, |
| ,, | In natiuitate sc̄ae Mariae. | Large initial DNe |
| 50 *b.* | Dom̄. xv. | Small initial. |
| 51 *a.* | Alia. | ,, |
| ,, | B. De cruce Dni. | ,, |
| 51 *b.* | Dom̄. xvi. | ,, |
| 52 *a.* | Alia. | ,, |
| ,, | Dom̄. xvii. | ,, |
| 52 *b.* | Alia. | ,, |
| ,, | Bened̄ sabbato xii Lect̄ .B. | ,, |
| 53 *a.* | In Festiuit̄ .S. Michahelis. | ,, |
| 53 *b.* | Alia. | ,, |
| 54 *a.* | Dom̄. xviii. | ,, |
| ,, | Alia. | ,, |
| 54 *b.* | Dom̄. xviiii. | ,, |
| ,, | Alia. | ,, |
| 55 *a* | Dom̄. xx. | ,, |
| 55 *b.* | Alia. | ,, |
| ,, | In N̄. S. Galli. | ,, |
| 56 *a.* | Dom̄. xxi. | ,, |
| 56 *b.* | Alia. | ,, |
| ,, | Dom̄. xxii. | ,, |
| 57 *a.* | Alia. | ,, |
| ,, | In uigilia omniv*m* sc̄or̄um. | ,, |
| 57 *b.* | In festiuitate omniv̄ S̄corum. | Initial |
| ,, | Alia. | ,, |
| 58 *a.* | Dom̄. xxiii. | |
| 58 *b.* | Alia. | |
| | In natale sc̄i martini. | Larger Initial D. |
| 59 *a.* | Alia. | Initial. |
| 59 *b.* | Dom̄. xxiiii. | ,, |
| 60 *a.* | Dom̄. xxv. | ,, |
| | Itē Benedictiones Dominicales | ,, |
| 60 *b.* | Item alia Dominica. | ,, |
| | Item alia. | ,, |
| 61 *a.* | Alia. | ,, |
| | Item alia. | ,, |
| 61 *b.* | Item alia. | ,, |
| 62 *a.* | Alia. | ,, |
| | Item alia. | ,, |
| 62 *b.* | B. de sca. Trinit̄. | ,, |
| | Alia. | ,, |
| 63 *a.* | Item alia. | ,, |
| 63 *b.* | Dom̄. i. De aduentu Dn̄i. | ,, |
| | In n. sc̄i. Andreae. | ,, |
| 64 *a.* | Dom̄. ii. De ad=uentv. | ,, |

| | | |
|---|---|---|
| 64 *b.* | Dom̄. iii. | Initial. |
| | Dom̄. iiii. (title). | ,, |
| 65 *a.* | | Initial (to last). |
| | Dom̄. v. | ,, |
| 65 *b.* | Item B. De aduentu Dn̄i. | ,, |
| 66 *a.* | Alia. | |
| | Itē alia. | |
| 66 *b.* | Bened̄. In n. unius ap'li. | Large initial D. |
| 67 *a.* | Benedict̄. In nat apostolor(um). | Smaller initial. |
| 67 *b.* | In n. Vnivs martiris. | ,, |
| 68 *a.* | Alia. | |
| ,, | In natale Plvrimor. Mart̄. | ,, |
| 68 *b.* | Alia. | |
| 69 *a.* | In n. vnivs confess°ris. | |
| | Alia. B̄. VNIVS C̄F̄ (title only). | |
| 69 *b.* | | Initial (to last). |
| | In n. plur. C̄F̄. | ,, |
| 70 *a.* | Alia. | ,, |
| ,, | In natale uirginvm. | ,, |
| 70 *b.* | Alia. | ,, |
| 71 *a.* | Bened̄. In n. pluRimarv̄. viRginv̄. | ,, |
| 71 *b.* | Itē. In ·n̄· vnivs Virginis. | ,, |
| ,, | In nat. Plurimarv̄ uirgin̄. | ,, |
| 72 *a.* | Itē. In ·n· vNivs maRt̄. | ,, |
| ,, | In n. PluRimorv̄ mart̄. | ,, |
| 73 *a.* | Itē. In N. PLVRIMOR. C̄F̄ESSOR̄. | ,, |
| 73 *b.* | B̄. In dedicatione (sic) ecclesie. | ,, |
| ,, | Alia. | ,, |
| 74 *a.* | Alia. | ,, |
| | Item alia (title). | |
| 74 *b.* | | Initial. |
| ,, | Alia. | ,, |
| 75 *a.* | Bened̄ In .n. episcopi. | ,, |
| | Alia, title only (a later addition at bottom of two short lines). | |
| 75 *b.* | | Initial. |
| ,, | Bened. in ordinatione ep̄i. | ,, |
| 76 *a.* | Bened̄ In conuentu episc*op*i. | ,, |
| 76 *b.* | In synodo. | ,, |
| | Alia. | ,, |
| 77 *a.* | B. Regalis. | ,, |
| 77 *b.* | B̄. super Regem. | ,, |
| 78 *a.* | B̄. super Regem dicenda tempore synodi. | ,, |
| 78 *b.* | B̄. Quando agit̄ TRiduarium Ieiun*ium*. | ,, |
| | Alia. | ,, |
| 79 *a.* | B̄. Quando in · tribulatione · missa celebrat*ur*. | |
| 79 *b.* | B̄. Q*uod* absit mortalitas. | |
| | B̄. sup*er* unu*m* hominem. | |
| 80 *a.* | Bened̄ in te*m*pore pelli. | |

Ordo

Pontificalis lib' incipit edit' p Guilelmū dura
tis epm Mimatensij uiri doctissimum. Et primo.
De crismatis in fronte pueris. Rica.

Pontifex pueros
cum adultos in fron
te crismat et con fir
mat uolens pa
tens cū suppellicio
amictu stolla plu
uiali albi coloris.
et mitra procedit
ad locū ad hoc a
conceū preparatū.
Et dum ibidem fuit ante ppl'o premittit

admonitione et exortatione de licentia sir
matione. Q' nullus alius nisi solus eps
ex diuina et aplica institutione dare potest.
Nam dns iesus xps aplos ofirmauit. et
per eos coniugs successores eorum pplos ofir
mantes esse decreuit. Debet autem eps insinua
re plebi. q' nullus ofirmatus debeat reconfi
rmari. Q' qui nõ ē ofirmatus. nõ potest esse

80 *b*. Bened. sup*er* populu*m*.
B. su*per* ancillas d*e*i.
81 *a*. Bened. cum egredit*ur* in itinere.
81 *b*. B. cum in navigiu*m* ascendit.
82 *a*. Benedict̄ sup*er* NEOφτος.
82 *b*. Blank, save at the top, where are two small erasures, and in a contemporary hand

casam*en*tum.
ubi casa stat.

## 28. Pontifical.

Vellum, size 14½ × 10. Single lines, 22 to a full page. ff. vi + 443 + 1 blank. Milanese. Cent. xv (1433–38). Acquired in 1807.

Contents:

Table of Contents . . . . . f. 1
Pars I. De personarum benedictionibus, ordinationibus et consecrationibus f. 1
Pars II. Consecrationes et benedictiones aliarum rerum tam sacrarum quam prophanarum . . . . . f. 135
Pars III. in qua quaedam ecclesiae officia inseruntur . . . . f. 253
De benedictionibus pontificalibus . . . . . f. 409

The marks of ownership consist of (*a*) arms occurring on ff. 1, 135, 253, viz. Quarterly, 1 and 4 *argent*, three chevronels *azure*; 2 and 3 *or*, three pallets *gules*. These are surmounted by a mitre, and timbered on the sinister side by a pastoral staff: on the dexter side are two keys *argent* placed saltire-wise. (*b*) The initials F and R placed at the sides of the shield on ff. 135 and 253.

A *terminus a quo* for the date is the mention of the Emperor Sigismund in the Coronation office for an Emperor. He was crowned in 1433.

As to the quality of the work; it is less distinctly of the Italian type than is that of the Missal (No. 30). The quality is extraordinarily fine; the touch most delicate, the colouring beyond praise. It is probably the most beautiful MS in the collection.

*Collation.* Quires of 8 leaves, with signatures and catchwords. I$^{6}$ (Table of Contents) a–z$^{8}$, 9$^{8}$, &$^{8}$, A–F$^{8}$, G$^{4}$ aa–zz$^{8}$, ZZ$^{8}$, ff. 450; (1–6, 1–444).

1. fol. 1. Bordered: at the top, a crowned $\overline{\text{yhs}}$ in gold, on each side of arms; at bottom are trees with birds, one a goldfinch: grass and flowers, ending at the edge in rocks; a boy on each side. The one on the left, with a blue and scarlet cloak flying, plays a pipe: the other in light blue and gold plays a mandolin. Among the many birds in the border are a peacock, a duck, and a crested bird.

The initial to the first service (*de crismandis pueris*) is a P. The ground is chequered: on L. a Bishop in mitre, dark purple cappa with gold border and gloves, in a chair draped with green and set on an oriental carpet with a design of lions. He is anointing with his thumb the forehead of a boy in scarlet, light blue, and pink, presented by a parent in scarlet liripipe, tunic of green, lined with blue, and scarlet hose. The boy stands on his father's right foot. Another figure in blue holds the ligature. Other people with children fill the picture.

2. 4 *a*. *Preface to ordinations. Init.* Q (small), a Bishop, five tonsured men kneel before him. The ground is blue damask.

3. 6 *a*. *Accessories to ordinations.* The same ground: on an altar vested in white, with green and red frontal, are a candlestick and candle, two books, a gold chalice and wafer, four keys, two cruetts, and a round gold object (a 'bacile').

4. 10 *b*. *De barba tondenda.* Ground gold damask on pink, a tonsured cleric in a chair with head-rest, being shaved by a barber; behind is another cleric in blue with clasped hands.

5. 11 *a*. *De ordinatione hostiarii. Init.* F, ground red, and gold chequer, a Bishop on the right seated gives keys to the kneeling doorkeeper, who is surpliced.

6. 12 *b*. Ordination of Readers: two before a Bishop, who has open book on knee.

7. 14 *b*. Ordination of exorcists: *R*., Bishop half-length hands book to exorcist in surplice.

8. 16 *a*. Ordination of acolyte: he receives gold candlestick from Bishop.

9. 25 *a*. Ordination of Deacon: with crossed stole and taper he kneels before Bishop.

10. 31 *a*. Ordination of Priest: in chasuble; he kneels before Bishop, behind him two stand.

11. 43 *a*. Ordination of Bishop: he kneels before Pope: a Cardinal holds a mitre, two Bishops on *R*.

12. 77 *a*. Admission of a monk: in black, he kneels to Bishop at altar: more monks kneel on *R*.

13. 80 *a*. Profession of a novice: he kneels to Bishop at altar.

14. 82 *a*. Consecration of an Abbot, Bp places mitre on his head: two monks on R.

15. 91 *a*. Consecration of an Abbess: in white, she kneels to Bishop at altar: acolyte with crozier, two nuns on *R*.

16. 92 *b*. Ordination of a deaconess: in white, kneels to seated Bishop: acolyte with crozier.

17. 93 *a*. Consecration of Virgins: seated Bp at altar: man with book: two maids kneel on *R*.

18. 109 *a*. Consecration of a widow: in black, kneeling: Bp at altar: acolyte with crozier and book.

19. 110 *b*. Crowning of a king as Emperor: Pope, attended by Cardinals and Bps, crowns kneeling King: crowd on *R*.

20. 120 *a*. Crowning of a Queen as Empress, Bp standing: crowned queen kneels: two Cardinals on *R*.

21. 123 *a*. Blessing of a King, Bp seated with crozier, four other mitred clerics: acolyte: kneeling youth.

22. 129 *b*. Blessing of a Queen, Bp and acolyte at altar: kneeling queen crowned. Two Bps on *R*.

23. 131 *b*. Blessing of a Prince or Count Palatine: Bp and attendant: kneeling man with gold cross belt.

24. 132 *b*. Blessing of a new Knight, Bp and acolyte: sword at his feet: Knight kneels in tunic.

25. 135 *b*. *Pars* ii^da^, Border with arms. Laying the foundation stone of a Church. Bp and acolyte: two masons digging: stone on ground.

26. 140 *a*. Dedication of a Church, Bp holding pyx, followed by men with crosses: Church on *R*. with three consecration-crosses on wall.

27. 174 *b*. (At the Introit Terribilis.) Sprinkling the Church with holy water, Bp followed by four choristers sprinkles a Church, with painting of Virgin and child above door.

28. 177 *b*. Consecration of an altar, Bp with acolyte and crozier: blesses altar on *R*.

29. 197 *b*. Consecration of a Portable altar: on a table, blessed by bareheaded Bp: acolyte holds mitre.

30. 204 *b*. Consecration of a cemetery, Bp with acolyte in green churchyard with crosses and tombs.

31. 210 *b*. Reconsecration of a desecrated Church and Churchyard, Bp with acolyte outside a red churchyard wall: red church within: he sprinkles it with holy water.

32. 218 *b*. Reconsecration of a churchyard without a Church: Bp with acolytes sprinkles tombs in a churchyard: a white Church with apse.

33. 219 *a*. Blessing of a Chalice and Paten, Bp with acolyte: Chalice and Paten (gold), an altar on *R*.

34. 221 *a*. ,, of Sacerdotal Vestments, chasuble, pall, all lie on altar: Bp sprinkles them.

35. 223 *b*. ,, of a new Cross Crucifix: on altar censed by Bp, with acolyte.

36. 226 *b*. ,, of Incense, Ship and Censer on altar, blessed by Bp with acolyte.

37. 227 *b*. ,, of an Image of the Virgin: it is on a reredos, blessed by Bp.

38. 229 *a*. ,, of an Image of a Saint, gold ampulla on altar sprinkled by Bp.

39. 230 *a*. ,, of Church vessels: four gold vessels with peaked lids on altar: blessed by Bp.

40. 230 *b*. ,, of "capsae," shrines for Relics: open wooden chest with two gold shrines in it, blessed by Bp.

41. 233 *a*. ,, of a ciborium or altar tabernacle: a gold triptych with canopy on altar: Bp with open book, and acolyte.

42. 234 *a*. ,, of an altar piece: gold triptych on altar: Bp with crozier, and acolyte.

43. 234 *b*. ,, of a (Baptistery or) Font-base: round stone base sprinkled by Bp.

44. 235 *a*. ,, of a Bell: bell with three loops, and two bands of ornaments: sprinkled by Bp.

45. 238 *b*. ,, of an offering to the Church (here a gold vase), Bp, acolyte with crozier.

46. 239 *a*. ,, of Bread for Sunday or Assumption-Day: a number of cakes on the altar, Bp on left: cakes in a basket: two poor men on *R*.

47. 239 *b*. ,, of Bread given to the Poor on Ascension or Whitsunday.

48. 240 *b*. ,, of a Lamb on a dish 'et aliarum carnium': it is set on the altar.

49. 241 *b*. ,, of Milk, Honey, and Cheese: three round vessels on altar: Bp alone, with crozier.

50. ,, ,, of Grapes on Transfiguration-Day: in a basket on altar: Bp and acolyte on *L*.

51. 242 *a*. ,, of "novi fructus:" two vessels on altar, three fruits in each: Bp and acolyte.

52. 242 *a*. Blessing of a *cilicium*: a grey sleeved garment on altar: Bp alone with crozier.

53. 242 *b*. ,, of ashes: they are heaped up in a basket on altar, Bp alone with crozier.

54. 243 *a*. ,, of Crosses for Pilgrims: two men in black with white crosses on breasts, and pilgrim-staves, kneel to Bp by altar.

55. 244 *b*. ,, of Pilgrim's Staff and Scrip: a similar picture.

56. 246 *b*. Office for returned Pilgrims: similar: the Bp sprinkles the men, who are bearded.

57. 247 *b*. Blessing of a new House: Bp and acolyte before a green house with tiled roof.

58. 248 *a*. ,, of a Ship: Bp and acolyte: on *R*. a hull of a ship in water among rocks.

59. 248 *b*. ,, of arms: helmet, cuirass with red cross, greave and gauntlet, on altar: Bp on *L*.

60. 249 *b*. ,, of a sword: two-handed sword in scabbard on altar: Bp on *R*.

61. ,, ,, of a Banner: Bp on *L*., a man in red tunic holds a silver banner with red cross.

62. 250 *a*. ,, of a Child yet unborn: a lady kneels to Bp on *L*.

63. 253 *a*. *Pars* iii[a]. Border, with arms and initials.
Expulsion of Penitents *in capite ieiunii*, Bp in doorway of church: three men, one in a cilicium, walking to *R*.

64. 257 *b*. Office *in cena dñi*. Washing of feet. Bp in alb washes the feet of one of three seated men.

65. 267 *a*. Making or blessing the chrism. Bp with acolyte: on *R*. three clerics in surplices hold bottles.

66. 273 *a*. Blessing of Balsam: it is held by cleric in surplice in a covered cup.

67. 280 *a*. Office for *Feria vi in parasceue* (Good-Friday). Altar with book on it, Bp in blue berretta and cassock kneels: two on *R*., one holds mitre.

68. 284 *a*. Office for *sabbatum sanctum*. Acolyte with censer: Bp with crozier.

69. 290 *a*. Blessing of a Table. Bp bareheaded in cassock: a table with wine in glass bottle, four cakes, and two knives.

70. 292 *b*. Order for a Synod. Bp in cassock kneels at altar: two men on *R*., one in cowl.

71. 297 *b*. ,, for Suspension of Ecclesiastics: Bp pushes away a man in a blue gown.

72. 303 *b*. ,, for Excommunication and Absolution: Bp in throne: man in green kneels to him.

73. 309 *b*. Reconciliation of an apostate: Bp at church door, hand on shoulder of one in blue tunic.

74. 312 *b*. Order for journeying, for a Bishop: in berretta and pink mantle, he walks *R*. followed by two: one has a 'portiforium.'

75. 314 *a*. ,, for Visitation of Parishes: Bp in doorway of Church: crowd of four persons on *R*.

76. 317 *a*. ,, for Reception of a Legate or Prelate: Bp in doorway of Church: a Cardinal with attendant kneels to him.

77. 319 *a*. ,, for Reception of a King or Prince: Bp with acolyte: a crowned King in scarlet with two attendants kneels to him.

78. 319 *b*. Order for journeying of a Queen or Princess: Bp at altar: a queen with attendant kneels to him.

[1]79. 320 *a*. Accessories of Pontifical Mass: Altar: on it a mitre, chasuble, and book: 2 acolytes with crozier and covered chalice.

80. 320 *b*. Celebration of Pontifical Mass: Bp at altar: two acolytes with crozier and book: a third on *R*.

81. 329 *b*. Preparation for Pontifical Mass: Bp at altar in black chasuble: open book, on which is 'dn̄s uobis=cum et cū...oremus.'

82. 358 *a*. Bishop preparing for Pontifical Mass: in berretta and mantle, in a green loggia, reading, attended by acolyte reading.

83. 363 *a*. Bishop hearing Mass: priest in chasuble at altar: Bp in cassock with acolyte and crozier on *R*.

84. 366 *b*. Bishop celebrating Mass for the dead: Bp in purple chasuble at altar: acolyte.

85. 367 *a*. Mass before the Pope: Bp at altar, Pope in tiara, and acolyte, on *R*.

86. 369 *b*. Priest assisting a Bishop at Pontifical Mass. Priest in cassock pours water on hands of Bp in alb.

87. 373 *a*. Chaplain with mitre assisting a Bishop: Bp at altar with chalice and paten. Chaplain in chasuble holds mitre.

88. 374 *b*. Deacon assisting a Bishop at Mass: Deacon in alb places mitre on head of Bp at altar.

89. 380 *a*. Sub-deacon assisting (shoeing) a Bishop for Pontifical Mass. Bp seated: sub-deacon in alb puts on his red shoe. Two others.

90. 384 *b*. Duty of acolytes at mass. Four acolytes round altar (1) has book, (2) alb, (3) chalice, (4) cruetts.

91. 386 *a*. Duty of Thurifers. Bp between acolytes with candles: facing him is a Thurifer with ship and censer.

92. 389 *a*. Use of Planetae by Deacon or Sub-deacon. They are at opposite ends of the altar, in chasubles: Bp in centre.

93. 390 *a*. ,, of mitre, orphreyed or plain, Bp in orphreyed mitre and chasuble consecrating: two acolytes.

94. 391 *a*. ,, of Pastoral Staff (and Sandals), Bp half-length, full face, in cope with crozier blessing: acolyte.

95. ,, ,, of the Palleum, or Canopy, for a Metropolitan. Bp in cope with crozier walks to *R*. under canopy carried by four civilians.

96. 392 *a*. ,, of Colours. White. Nos. 96—100 are half-lengths of Bps, each attended by acolyte with crozier, at the altar: each is vested in a chasuble of the colour indicated in the title.

97. 392 *b*. ,, Red.

98. 393 *a*. ,, Green.

99. 393 *b*. ,, Violet.

100. 394 *a*. ,, Black.

101. ,, When to say *Gloria in excelsis*. Bp at altar with joined hands: open book on altar.

[1] The text is half of it written in black instead of red: and a red line is drawn beside it to mark the mistake.

102. 394 *b*. When to say *Pax uobis*. Bp at altar with hands apart, faces three kneeling people on *R.*: a label at his mouth '*Pax uobis*.'

103. ,, *Credo*; as 101: the hands not joined.

104. 395 *b*. *Ite missa est*. Bp at altar, bowing, hands joined, faces three kneeling people on *L.*; at his mouth is a label 'Ite missa est.'

105. ,, When to give a solemn Benediction at Mass: Bp facing *L.* blesses four kneeling people.

106. 397 *b*. Communion of the ordained. Bp housels one of three kneeling clerics, who has a chasuble.

107. 398 *b*. Communion of consecrated Bishops or Abbots. Bp housels one of three, all in chasubles, their mitres on the ground.

108. 400 *a*. *Obseruanda* at a Priest's first Mass. Priest at altar: two men kneel on *L.*

109. 400 *b*. Joining of hands, Priests at altar: book open at *Credo*, joined hands: two kneel on *L.*

110. 401 *a*. Greater Inclinations. Priest at altar bowing with crossed arms, book open at *et homo factus est*[1], two kneel on *L.*

111. 401 *b*. Minor Inclinations, as 110, the book open at the same place. A woman kneels on *R.*

112. 402 *a*. Kissings of the altar: the book is open at *supplices te rogamus:* three kneel on *L.*

113. 402 *b*. Lifting of Hands. Priest with raised joined hands: book open at *gratias agamus domino deo:* two kneel on *L.*

114. 406 *b*. Joining of Fingers. Bp in cope touches (anoints) the palm of a tonsured cleric in blue cassock: acolyte with crozier and horn of oil.

115. 409 *a*. Border, with grasshopper and guinea-fowl. Cf. Episcopal and Pontifical Blessings.

Bp in cope at altar blesses four people kneeling on *L.*: one acolyte attends.

The special Saints' Days for which Benedictions are prescribed are: Conversion of S. Paul, Invention of the Cross, S. John Baptist, SS. Peter and Paul, S. Mary Magdalene, Chains of S. Peter, Invention of S. Stephen, Assumption, S. Laurence, Decollation of S. John Baptist, Exaltation of the Cross, Michaelmas, All Saints, S. Martin, S. Andrew.

[Fw. 60. Searle 2.]

## 29. Pontifical.

Vellum, size $13\frac{1}{2} \times 9\frac{3}{4}$, ff. iv + 390 + 8 of paper; double columns of 20 lines each, cent. xv (1490–1500). Acquired in 1812.

Contents:

Index . . . . . f. i
Personarum benedictiones et consecrationes . . . . . f. 1

[1] This is a mistake: the passage is marked for a lesser inclination.

Consecrationes et benedictiones aliarum tam sacrarum quam prophanarum rerum . . . . . f. 138
Quaedam ecclesiastica officia . . . . . f. 267
Prayer to be said by a Priest vesting for Mass, in a later hand (cent. xvi) on paper . . . . . f. 391

*Marks of Ownership.* Arms (*passim*) *Ermine*, on a chief *gules*, an eagle displayed *or*; timbered with a crozier. Also a badge: a yoke white with gold clasps. On the xviith cent. binding is, (*a*) a shield Quarterly, 1 and 4...a chevron *or* between three crescents of the same, two and one: 2 and 3...on a bend...the sun and crescent moon with a face *or*, (*b*) a later crest, a unicorn's head erased, surrounded by an English ducal coronet. These arms are those of Nicholas Richard, treasurer of the Hôtel Dieu in Paris, 1615. Gingard, *Armorial du Bibliophile* (1890), ii. 410. (J.H.M.)

The Litany (f. 16) invokes three peculiar saints. Martyrs Privatus (twice) and Fredaldus, who are of Mende, and a Virgin Enimia, probably Erimia of the Gévaudan, the district surrounding Mende. Durandus, the compiler of the Pontifical, was Bp of Mende, so that the evidence is not conclusive for assigning the execution of this MS to that district.

The work is rather above the average.

*Collation.* In quires of eight leaves, with catchwords, but no signatures. $I^4$, i–$xlviii^8$, $xlix^6$, $l^8$, 402 leaves.

No. 1, p. 1. *De chrismandis pueris.* Bishop, seated, signs forehead of kneeling boy; others kneel, and a parent stands behind; assistant on *L.* holds box. Cherubs with arms in lower margin. Head in initial, of a Priest: the arms also occur in an initial.

2. *Ad clericum faciendum.* Bishop seated, clips the hair of a kneeling boy. Three others. Two priests assist. Head in initial.

3. *De vii. ordinibus.* Bishop mitred and coped, stands. Six ecclesiastics, three of a side, one with cross, one with stole on wrist; arms in border.

4. *Ordinatio hostiarii.* Bishop mitred, seated, gives key (?) to one kneeling surpliced, one other kneels, three others stand.

5. *Ord. lectoris.* Bishop, as before, gives book to kneeling surpliced man; many others kneel, arms below.

6. *Ord. exorcistae.* Bishop gives aspergillum to one of four exorcists: a Devil in the air.

7. *Ord. Acolyti.* Bishop seated in midst gives a cruett to two on his right, and chalice to one of three on his left. Cross-bearer.

8. *Ord. Subdiaconi.* Six subdeacons in surplices and gold stoles crossed on their bodies, prostrate round the Bishop on their faces. Cross and crozier-bearers.

9. *Ord. Subdiaconi.* Bishop gives stoles to a kneeling subdeacon on each side already stoled: Cross-bearer on *R.*, crozier-bearer on *L.*, arms on *R.*

10. *Ord. diaconi.* Bishop vests a deacon with blue chasuble, one kneels in green chasuble. Cross and crozier-bearer. Arms in margin.

11. *Ord. presbyteri.* Bishop gives chalice to one of two with chasuble up to his neck. Cross and crozier-bearers. In margin, a medallion of cherub with arms.

12. *Ord. episcopi.* Three Bishops mitred and throned. The middle one binds the head of the consecrand with linen: arms in margin. Cross and crozier-bearers for the central Bp, croziers for the side ones.

13. *Consecr. Papae.* He is seated, mitred, in white. Cardinals in red and wearing hats stand on each side, one uncovered holds tiara; two priests in white kneel at foot of pope.

14. *De monacho faciendo.* Abbot in black seated, puts hood on kneeling monk. Monks and nun stand by. Angel and arms in margin.

15. *De professione monachi.* Abbot, cowled, sits. Monk kneels holding written document. Two others in cowls watch. Cherub and arms in border.

16. *Consecration of Abbot.* Bishop seated, mitred. Abbot in habit kneels before altar with altar-pieces on it. Badge and elephant in border.

17. *Benediction of an Abbot when confirmed.* Archbishop seated, in mitre and pall. Abbot in cope kneels before him: cross and crozier. Monster and arms in border.

18. *Benediction of an Abbess.* Bishop seated: she kneels with pastoral staff before altar. Angels and arms in border.

19. *Benediction of a Deaconess.* Miniature in text, of vested Angels with arms and cross. Angel with badge in border: on the same page is

20. *Benediction of a Virgin.* Two kneel in white and black hoods before Bishop. Cross and crozier.

21. *Benediction of a Widow:* who, in weeds, kneels before Bishop, *ut supra.* Badge: also Wild man, with the same shield of arms, fighting.

22. *Benediction of an Emperor.* He kneels, and is crowned by Pope in tiara and pall. Cardinals by him. Arms in border.

23. *Benediction of an Empress.* She kneels with crown on head-dress, presented by three cardinals to pope. Cross and crozier. Wild man and woman, each with arms, in border.

24. *Benediction of a King:* in mantle, he kneels, presented by two Bishops, and is crowned by Pope. Cross-bearer. In the border, a Fox preaches to cock; the arms are twice repeated.

25. *Benediction of a Queen.* She is crowned by Pope, to whom she is presented by two Bishops. Two Cardinals, cross, crozier. Arms in border.

26. *Benediction of a Prince or Count Palatine.* He kneels in armour, with halbert, which the Pope blesses, a Cardinal on each side. Cross and crozier. Arms in border.

27. *Benediction of Novi Milites.* One in surcoat, Pope lays sword on his shoulder. Kneeling servant holds his skirt. Cardinals. Cross and crozier. Arms and Badge in border.

28. *Laying a Foundation Stone.* Bishop holds it, man with pick works in a trench. Another hews a stone with mallet and chisel. Cross and crozier.

29. *Consecration of a Church.* Bishop on ladder, in front of door, with statue and finial above. It is open. Cross and crozier, two others. Architecture seen within. Arms in border.

30. *Consecration of an Altar.* Bishop kneels holding gold object before altar with adoration of Magi as altar-piece over it. Cross and crozier. Angel with arms in border.

31. *Consecration of a Portable altar.* Bishop stands, blessing a square of marble held by kneeling priest in surplice. Two behind. Cross and crozier. Arms in border.

32. *Consecration of a Cemetery.* Bishop walks through cemetery with aspergillum. Wooden "grave-stones" and encircling wall: cross and crozier. Badge and arms in border.

33. *De ecclesiae et Cemeterii reconciliatione.* Bishop blesses a tub of Water. Cross and crozier. Assistants. Arms in border.

34. *De reconciliatione Cemeterii per se.* Miniature of arms between badges.

35. *Consecration of Paten and Chalice.* Bishop sits in berretta, blessing a chalice held by kneeling Priest, who holds a paten also: assistants. Cross and crozier. Arms in border.

36. *Consecration of Vestments.* Bishop in berretta, stands, blesses, and sprinkles two vestments on a table. Cross and crozier. Devil with badge, and arms in border.

37. *Consecration of a Cross.* Bishop in mitre stands. Cross held by kneeling priest. Cross and crozier. Angel with arms, and badge in border.

38. *Consecration of an Image of the Virgin.* Bishop in mitre, stands: censes image of Virgin and child, coloured, held by kneeling workman. Cross and crozier. Badge and Arms in border.

39. *Consecration of an Image.* Bishop in berretta, stands. Three images, coloured, on table. Cross and crozier. Arms in border.

40. *Consecration of Vessels.* Bishop in berretta and crossed stoles, stands. Pyx on vested altar. Cross and crozier. Arms in border.

41. *Consecration of a Reliquary.* Bishop stands and blesses square reliquary on vested altar. Cross and crozier. Arms in border.

42. *Consecration of a Font.* Bishop in mitre, stands and blesses a stone or bronze font with cover thrown back. Cross and crozier.

43. *Blessing of a Bell.* Bishop in mitre, stands, censes crosses, bell: cross and crozier. Arms.

44. *Blessing of Bread for Ascension-Day.* Bishop in mitre, stands; blesses three loaves in tray held by kneeling man; cross and crozier. Arms and Badge in border.

45. *Blessing of Lamb, etc. for Easter.* Bishop mitred by altar, stands. Lamb held in dish by a civilian. Cross and crozier. Arms.

46. *Blessing a Cilicium.* Bishop in berretta, clothes a naked kneeling man with a cilicium, which is a network with spikes at the intersection. He bleeds. Cross and crozier-bearers. Arms and badge in border.

47. *The Office of Maundy Thursday.* Bishop, girt with towel, kneels and washes feet of seated man. Six men are visible. Cross and crozier. Wild man and arms in border.

48. *Reconciliation of penitents.* Bishop, mitred, leads into Church porch a man clinging to pastoral staff. A woman clings to him, two men cling to her. Arms in border.

49. *Blessing of oil for sick.* It is held in bottle with cloth over mouth by kneeling priest before altar. Archbishop throned with pall: cross and crozier. Arms and badge.

50. *Blessing of balm.* Table, with two bottles on it, spread before altar. Bishop behind it seated. Priests surround it.

51. Priest in almuce washes feet of Bishop in berretta on *L*. Deacon in alb reads at lectern. Cross and crozier. Arms in border.

52. *Blessing of a font.* A Candle is dipped in font by Priest and Bishop, mitred. The Priest in almuce, worn over his head, faces him. Cross and crozier. Arms and badge in border.

53. *Blessing of a Table.* It is spread with white cloth, and blessed by Bishop in berretta. Priests round, in cassocks.

54. *Order for a Synod.* Bishop in pulpit, mitred. Cross and crozier-bearers seated on bench in front. Priests on seats round. Arms and badge in border.

55. *Degradation of a cleric.* Bishop, mitred, seated, scrapes the head of kneeling clerk. He bleeds. He is presented by two in green copes. Cross and crozier, arms and badge in border.

56. *Absolution.* Bp in berretta lays hands on head of one kneeling in blue. Cross and crozier: arms and badge in border.

57. *Reconciliation of an Apostate.* Bishop in mitre, leads a surpliced man into a church porch. Cross and crozier-bearers follow. Arms and badge in border.

58. *Visitation.* Bp on Mule in berretta. Priest with cross meets him, followed by other priests and laymen with candles. Cross and crozier-bearers on mules. Arms in border.

59. *Reception of a Legate.* Bp mitred in porch, holds a cross. Cross-bearer by him. Legate kneels: a cavalcade behind. Arms in border.

60. Miniature of Arms and two Badges.

61. *Reception of a King.* Crowned and escorted by Bishop in mitre, preceded by cross and crozier, &c. others follow. Arms and badge in border.

62. *Reception of a Queen* by Bishop with short cross. She walks between two canons in almuces: cross and crozier follow. Arms in border.

63. *Benedictio Pontificalis.* Bp blessing before altar, holds crozier. Cross by him. Kneeling congregation. Arms and badge in border.

64. *Benedictio Pontificalis in festo Eucharisti.* Bishop throned before altar, on which is a chalice with host in it, under canopy: cross. Arms in border.

65. *Benedictio fructuum in festo Sōi Blasii.* Bishop in berretta rises from his seat and blesses four baskets (two of pears, two of apples). Two men stand by. Cross and crozier. Lion and arms in border.

[Fw. 6. Searle 56.]

## 30. Missale ad usum Curiae Romanae.

Vellum, size 14 × 10, ff. x + 274 (3 leaves cut out, ff. 10, 128, 203) double columns, except Kalendar, of 32 lines each, cent. xv (early). Italian. Acquired in 1814.

Contents:


| | |
|---|---|
| Kalendar, in red and black . . . . . | f. i. |
| Prayers for a Bishop vesting for mass . . . . | f. vii. |
| Proprium de tempore from Advent to Easter . . . | f. 1. |
| Ordinarium Missae . . . . . | f. 118. |

Incipit ordo missali secundum consuetudinem romanae curiae. Dominica prima de adventu. Statio ad sancta Maria maiorem. Introitus.

Ad te levavi animam meam deus meus in te confido non erubescam neque irrideant me inimici mei. et enim universi qui te expectant non confundentur. Ps. Vias tuas domine demonstra mihi: et semitas tuas edoce me. V. Gloria patri. et filio sicut erat. Et finito repetitur introitus. Ad te levavi. Et iste modus repetendi introitum servatur per totum annum cum dicitur Gloria patri.

Post introitum etiam in festis duplicibus. Oratio.

Excita quesumus domine potentiam tuam et veni: ut ab imminentibus peccatorum nostrorum periculis: te mereamur protegente eripi: te liberante salvari: Qui vivis et regnas. Ab hac die usque ad vigiliam nativitatis domini per omnem diem dicitur oratio de sancta maria. s. Deus qui de beate marie virginis utero: Infra ebdomadas si fuerint festum. prima oratio de festo. secunda de dominica. tertia de sancta maria.

Lectio epistole beati pauli apostoli. Ad romanos.

Fratres: Scientes quia hora est iam nos de somno surgere. Nunc autem propior est nostra salus: quam cum credidimus. Nox praecessit: dies autem appropinquavit. Abiciamus ergo opera tenebrarum: et induamur arma lucis.

| | |
|---|---|
| Canon Missae (first leaf gone) . . . . . | f. 129. |
| Proprium de tempore from Easter to Advent . . | f. 133. |
| Proprium Sanctorum . . . . . | f. 180 *b.* |
| Commune Sanctorum . . . . . | f. 229 *b.* |
| In anniversario dedicationis ecclesie . . . . . | f. 252 *b.* |
| Ordo ad faciendam aquam benedictam . . . . | f. 273. |

*Collation.* $a^{10}$, $i^{12}$ (two blank), $ii^{10}$ (wants 10), $xv^{2}$, $xvi^{10}$–$xxviii^{10}$, $xxix^{4}$ (two blank), 285 leaves, x + 271 + 4 blank.

The pictorial decorations of this book are of the finest sort, and unite the beauty of Italian colouring with the delicacy of finish that characterizes a northern hand. The volume was evidently written for a cardinal bishop whose effigy and arms appear in various parts of it, e.g. ff. 148 *a*, 201 *a*.

Sixty-five of the initials are illustrated with figures: but there is an infinity of smaller initials which are merely decorative. They are almost all in colours on a burnished gold ground.

The *Exultet* and the Proper Prefaces are noted.

1. f. vii *a*. *Preparatory prayers.* A priest stands full-face with joined hands, in chasuble. Behind him is an altar with gold cross. At his feet kneels an assistant. Blue ground with white scroll-work.

2. f. 1. *Proprium de tempore*, a most gorgeous page, bordered all round with flowers, birds, and many grotesque human heads and figures. In the lower margin are the following arms supported by two Angels kneeling; *argent*, a lion rampant *azure* holding a processional or archiepiscopal cross *or*, on the *L.* is a cardinal in red kneeling, with red hat over his head, adoring the figure of Christ in the initial.

*Initial.* Christ full-face ¾ length, in blue, green and red, with book, blessing: gold ground.

3. f. 8 *a*. *Christmas Eve*, a beardless apostle with open book, face *R.*

4. f. 8 *b*. *Christmas Day: first Mass.* The Flight into Egypt: they go to *R.*. the child is not in swaddling clothes, he stretches his hand to a palm tree on *R.* Joseph follows: a building behind.

5. f. 9 *b*. *Christmas Day: second Mass.* Two shepherds with dog in rocky country, one shepherd has a pipe: an Angel flies down from *R.*, gold ground.

f. 10, which is gone, would have had a larger picture of the Nativity.

6. f. 11 *b*. *S. Stephen.* Throned, vested as deacon with red-cross banner and book. Two stones on his head.

7. f. 12 *b*. *S. John Evangelist.* Old and bearded, he writes in a book. By the picture is written '*santi jovanni vangielista*,' a direction to the painter, one of several which survive in this book.

8. f. 13 *a*. *Holy Innocents.* In two divisions. Above, three half-length figures look over a balcony: archer behind them: below, a crowd of eleven figures (five soldiers, four mothers, two children) represent the Massacre.

9. f. 14 *a*. *S. Thomas of Canterbury.* In red cope with mitre, book and pastoral staff: a sword fixed transversely in his head.

10. f. 16 *a*. *S. Silvester*. In red cope, with pall, and triple crown, holds a gold reliquary cross (potente and fitche) and a book. Beside the picture '*sante salnest... vole esere mezo*,' i.e. S. Silvester is to be (represented) here.

11. f. 16 *b*. *Epiphany*. Splendid border on three sides of the page. In the initial under a square red canopy, the Virgin and Child in centre full-face, an angel stands on each side on *R*. and *L*., an attendant seems to be putting up hangings. In front kneel the three kings, nimbed, with their offerings on *R*. and *L*., an attendant holds other offerings. There are stars in the border. By the picture is '*lastoria de magi*.'

f. 71 *b*. Has in initial a palm branch in margin '*vramo dulivo*' (=un ramo dulivo).

12. f. 75 *b*. *Palm Sunday*, a border at top and bottom, continued between the columns of writing. *Initial*. The entry into Jerusalem. Our Lord rides to *L*., followed by two apostles. Five men with branches and garments meet him, and two more are in the distance by the city-wall. In the margin is: '*ystoria dello vlivo qando cristo ando insvlasin(o)*.'

13. f. 76 *b*. *Passion according to S. Matthew*. S. Matthew, half-length, mending his pen.

14. f. 81 *b*. *Passion according to S. Mark*. He stands, writing, the nimbed lion at his feet, by him is '*santo marco*.'

15. f. 86 *b*. *Passion according to S. Luke*. He stands, shaking his pen: the ox at his feet: by him '*santo lucha*.'

16. f. 90 *a*. *Maundy Thursday*. The Last Supper: the thirteen figures round an oval table, Christ at the upper end: by it, '*la ci...degli apostoli*.'

17. f. 93 *a*. *Good Friday, First prophecy*. A bearded prophet, holding a scroll.

18. f. 94 *a*. *Passion according to S. John*. S. John old and bearded with book: the eagle's head on the *R*.

In the *Exultet* on f. 102 *a*, and f. 105 *a*, are two most beautiful initials with pen-flourishes, filled in with gold.

f. 128, which is gone, must have had a painting of the Crucifixion.

19. f. 133 *a*. *Dominica Resurrectionis: Easter-Day*. Bordered on the three sides. *Initial*. The Resurrection: four guards in plate armour lie before the tomb. Christ with red-cross banner stands on a cloud over the tomb, blessing. He is fully draped. Rock and trees behind: gold ground.

20. f. 144 *b*. *Ascension Day*. Bordered on three sides: two half-lengths of prophets with octagonal blue nimbi, holding blank scrolls. *Initial*. The Ascension: Christ full length, three angels on either side. Below, the Virgin kneels full-face between two bands of apostles.

21. f. 148 *a*. *Whit-sunday*. Full border, with kneeling cardinal (on *R*.) and arms: also two half-length prophets, nimbed, with blank scrolls. *Initial*. Pentecost. Above the Virgin, full-face, between two bands of Apostles; the Dove above, shedding rays and flames. Below, before a door between two marble panels, a crowd of eight figures, some with turbans, some (Jews) with painted caps. Cf. the representation of this subject on the doors of the Baptistery at Florence. This representation of the wondering nations is a peculiarity of Italian art. A *2nd Initial* has the Dove on a black ground.

22. f. 155 *a*. *Trinity Sunday*. Bordered on three sides. *Initial*. An 'Italian' Trinity. The Father seated and crowned holds the crucifix: the Dove hovers over the head of it.

23. f. 156 *b*. *Corpus Christi*. Bordered on three sides. *Initial*. A gold chalice and

paten, supporting the Host, on an altar, vested with gold and coloured frontal. Black ground.

24. f. 180 *b*. *Vigil of S. Andrew*. S. Andrew, half-length with book and net.

25. f. 181 *b*. *S. Andrew* in green mantle, throned with book and cross: a red hanging behind him.

26. f. 182 *b*. *S. Lucy*, half-length with book and lighted lamp.

27. *ib*. *S. Thomas*, half-length, beardless, with lance and book.

28. f. 185 *b*. *Conversion of S. Paul*. S. Paul, half-length, holds a sword and feels the edge with his *L*. hand.

29. f. 188 *b*. *Purification*. Border in lower margin. *Initial*. The Presentation; *L*. Joseph nimbed; the Virgin faces *R*. holding doves, *R*. Simeon mitred holds up the Child facing *L*. On his *R*. is a nimbed man. Altar behind: arch above.

30. f. 191 *a*. *S. Matthias*, half-length with book.

31. f. 192 *b*. *The Annunciation*. Border in lower margin. *Initial*. The angel on *L*., the Dove flies towards the Virgin, who kneels facing *L*. in a chamber.

32. f. 193 *b*. *S. George* on white horse, with red cross shield, riding *R*., pierces a dragon on *R*., the princess kneels facing *L*.

33. f. 194 *a*. *S. Mark* in a room sits writing at a press: the lion holds the inkstand.

34. f. 194 *b*. *SS. Philip and James*. Two full-lengths; James with staff, Philip with book: wall and trees behind.

35. f. 195 *a*. *Invention of the Cross*. *L*. S. Helena stands between two men: and points to three men who are digging and are covering a cross. Red wall and rocks behind.

36. f. 198 *a*. *S. John before the Latin gate*. *L*. Domitian between two men: *C*. S. John old and bearded in a caldron; three men feed the fire. Christ or an angel in air on *R*.

37. f. 198 *a*. *S. Barnabas* seated holds on his knee a book open to the spectators.

38. f. 200 *a*. *Vigil of S. John Baptist*. Before a vested altar, *L*. an angel speaks to Zacharias with censer, who stands on a dais: three men on *R*.

39. f. 201 *a*. *Nativity of S. John Baptist*. Full border, with kneeling Cardinal and arms. *Initial*. Birth of S. John Baptist. In front he is swaddled and dressed by two women seated on the floor. Elizabeth in bed: one of two female visitors on *R*. takes her hand. Two maids beyond the bed with drinking vessels.

40. *2nd Initial*. The Baptist, a child in cloak and camel skin, with scroll and banner among trees.

f. 203, which must have had a painting of the Martyrdom of S. Peter, has been cut out.

41. f. 204 *b*. *S. Paul*. Martyrdom of S. Paul, *L*. stands a woman (Plautilla): S. Paul's body lies prostrate, the blood flows over a cloth (Plautilla's veil): the head lies apart and springs burst out of the ground. The executioner sheathes his sword. Behind are soldiers looking over their shields.

42. f. 207 *b*. *S. Mary Magdalene*, half-length, with casket.

43. f. 208 *b*. *S. James the Great*, half-length with book and burdoun or pilgrim's staff.

44. f. 209 *b*. *S. Peter's Chains*. S. Peter walks *L*. out of an iron-grated gate.

45. f. 210 *b*. *S. Dominic*, half-length with book and lilies.

46. f. 211 *b*. *Vigil of S. Laurence*. S. Laurence in dalmatic, half-length, with book and gridiron.

47. f. 212 *a*. *S. Laurence*. Full border, with arms, and cardinal's hat: also a blue lion in pink cloak holding a red processional cross.

*Initial.* Martyrdom of S. Laurence, he is naked on a gridiron: two men feed the fire. Christ or an angel in air on *R.* Behind are soldiers looking over their shields.

48. f. 214 *a.* *The Assumption.* Full border. *Initial.* The Virgin seated in mandorla supported by six angels: a blue cherub below.

49. f. 215 *b.* *S. Bartholomew*, half-length, with book and knife.

50. f. 218 *b.* *Nativity of the Virgin.* Full border. *Initial.* In front one of two women holds up the Virgin in swaddling-clothes to S. Anne in bed, a visitor on *R.* enters. Beyond the bed, two maids with drinking-vessels.

51. f. 219 *b.* *Exaltation of the Cross.* The cross, with title ('xpo'), crown of thorns, lance, and reed and sponge, on a yellow ground.

52. f. 221 *b.* *S. Matthew*, half-length with pen and scroll.

53. f. 222 *b.* *S. Michaelmas Day.* Border on two sides. *Initial.* S. Michael in blue mantle over armour, holds sword and balance: in each scale is a naked figure; that on *R.* is pulled down by a dragon. The dragon lies under S. Michael's feet. Black ground.

54. f. 223 *b.* *S. Francis*, half length, holds gold cross and book, and shows a wound in his side.

55. f. 225 *b.* *SS. Simon and Jude.* Two fishes in the initial: in the margin is '...*simone egivda.*'

56. f. 226 *b.* *All Saints.* Border on three sides. *Initial.* The Virgin and child on throne with steps, two angels in front. A circle of saints on *L.*, Stephen with red cross banner, Peter with keys, James with staff. Gold ground. In margin '*ogni santi.*'

57. f. 228 *a.* *S. Martin*, half-length, mantle, cope, gloves, with book and pastoral staff. In margin '*samartino veschovo.*'

58. f. 229 *b.* *S. Catherine*, half length, crowned, with palm, book, and wheel.

f. 231 *a.* *In natali apostolorum.* Decorative initial: '*apostoli*' in margin.

59. f. 234 *a.* *In natali unius martyris.* A beardless saint, half-length, in crimson robe with palm. In margin '*umartiro vestito diroso.*'

60. f. 244 *a.* *In natali unius confessoris pontificis.* A pope, beardless, half-length, in tiara, with gold cross and book, blessing.

61. f. 248 *b.* *In natali unius confessoris non pontificis.* An ecclesiastic, half-length, full-face, beardless, with joined hands. Black and white ground.

62. f. 249 *b.* *In natali virginum.* A Virgin, half-length, with paten and book.

63. f. 252 *b.* *In anniversario dedicationis ecclesie.* A Bishop in scarlet cope, mitre and gloves with white crozier faces *R.* Through an open door is seen an altar with a cross on it.

64. f. 254 *b.* *Missa in honore sancte crucis.* The cross, title, and crown of thorns, on gold ground.

65. f. 268 *a.* *In agenda mortuorum.* A cadaver with crossed hands standing upright (half-length) in a coffin.

[Fw. 61. Searle 1.]

## 31. Missal.

Vellum, size 13½ × 10, ff. 286, double columns of 29 lines each, cent. xv (1420). Purchased 1891. Binding, original stamped leather, with worked brass corners and studs. Clasps gone. Fly-

leaves from a xvth century Psalter in single lines with music, in an Italian hand. The illumination has never been added to these leaves.

The Missal belongs to a house of Friars minors in North Italy.

f. 1 *a*. Kalendar in red and black, with yellow in some of the initials, S. Nicholas 'delentino' (of Tolentino) in red.

7 a. *Proprium de tempore*. First Sunday in Advent. Two very fine initials, brown, green, dark crimson, blue, on gold ground. They spread into the margin.

16 *b*. Christmas Day. One fine initial.

23 *a*. Epiphany. Initial of medium size.

131 *b*. Frontispiece to the Canon of the Mass, a full page painting of the Crucifixion in a gold frame with leaf-work and coloured roundels on it. The frame is surrounded by decorative work in colour.

Christ is crucified with three nails and his side is wounded. The loin-cloth is purple, on the cross is the title. On *L*., full-face, stands the Virgin in dark green mantle with light lining over red robe. She raises her *L*. hand to point to her Son. S. Mary Magdalene in green and red embraces the foot of the Cross. S. John on *R*. faces *L*. and looks up with clasped hands. Trees and rocks behind. The work is rather coarse and blurred.

132 *a*. Canon of the Mass. A good initial.
136 *a*. Easter Sunday. A fine initial.
147 *a*. Ascension Day. A smaller initial.
150 *a*. Pentecost. ,, ,,
157 *a*. Corpus Christi. ,, ,,
181 *a*. *Proprium Sanctorum*. ,, ,,
182 *b*. S. Nicholas. Initial, with rabbit and fish.
234 *a*. *Commune Sanctorum*. Initial.
285. After $3\frac{1}{2}$ blank leaves. Litany of the Virgin.
286. Blank.

The tags are mostly cut from an early MS of ix—xth cent. in Latin.

*Collation*. $i^6$, a—$z^{10}$, 3 more of 10, $ab^{10}$, $c^8$, $d^2$ = 286 leaves.

## 32. Missale.

Vellum, size $11\frac{3}{4} \times 7\frac{3}{4}$, ff. 78 + 1 blank: double columns, cent. xv (1480). Purchased 1891. Formerly in the collection of Cornelius Paine. Modern binding. Possibly English, but more probably coarse Flemish work. The diocese is not obvious.

*Collation*. In quires of 8: the last of 6 leaves + 6* confitemur.

f. 1. *Prefaces*.

2 *b*. *Canon of the Mass*. Border, with angels. In the lower margin a cross pattée, pink with white pattern, on gold ground in arch. Half-page, miniature, arched with blue

spandrels, and gold chequered ground. The Crucifixion. Christ crucified with three nails, crowned with thorns. Title on Cross. The Virgin, youthful, on *L.* in blue. S. John on *R.* in brown cranework.

8 *a.* *Proprium de tempore.* Border with peacock.

24 *a.* *Purification Day.* Partial border.

31 *b.* *Trinity Sunday.* Border with three Angels bearing scrolls.

(1) Te de*um* laudam*us* te d*omin*um *confitemur.* (2) Te eternum patre*m* o*mn*is terra veneratur. (3) Sanctus, Sanctus, Sanctus.

61 *a.* *Commune sanctorum.*

72 *a.* *Missa pro defunctis.*

75 *a.* *Exorcismi salis et aque.*

76 *a.* *Mass of S. Anne.*

78 *a.* *Missa de S. Cruce;* hand of xvi cent.

## 33. Missale (Sarum).

Vellum, size 15 × 9¾, ff. 275, double columns of 33 lines each. Cent. xiv (1380–1400). Presented in 1820 by the Rev. William Clayton of Saffron Walden.

Contents:


| | |
|---|---|
| Proprium de tempore (Advent to Easter) | 1 |
| Ordinary of the Mass | 98 *b* |
| Canon of the Mass | 106 |
| Proprium de tempore (Easter to Advent) | 111 |
| Proprium Sanctorum | 163 |
| Commune Sanctorum | 215 *b* |
| Missae votivae sive communes | 240 |
| Sequences in a later hand | 267 |


There are no miniatures, but on 14 leaves there are elaborate initials of the characteristic English style, of the end of cent. xiv.

In the Marriage Service (f. 246) the question of the priest and answers of the bridegroom and bride are inserted in the margin in English in a hand of cir. 1400–20.

*Collation.* In quires of 8 leaves. The following are defective or irregular.

i (wants 7), xiv$^{6}$ (wants 6), xv$^{4}$, xvi$^{8}$ (wants 2).

xxvii (wants 1), xxxvi (wants 1): of the last quire only one leaf is left. At least one leaf is wanting on either side of it. In all, at least seven leaves are missing, viz. The first leaf of the *Proprium de Tempore* part i., the first leaf of the Canon of the Mass, first leaf of the *Proprium de Tempore* part ii., one leaf in the *Proprium*

*Sanctorum* (at the Assumption), the first leaf of the Sequences and at least two leaves at the end of them.

[Searle 125.]

## 34. Missal (York). The Fitzwilliam Missal.

Vellum, size $15\frac{1}{2} \times 9\frac{3}{4}$, ff. 234 + 2 blank, in double columns of 35 lines each. Cent. xv (cir. 1470). Preserved in Lord Fitzwilliam's family since that date. The last Lord Fitzwilliam recorded his name on the fly-leaf in 1768, and had the MS rebound (by Simier) in 1807. Paged (not foliated) in a modern hand. In quires of 8 leaves, numbered from 1 to 29, and one sheet of 2 leaves; the quire numbered 19 (really 18) wants its 5th leaf; that numbered 18 (really 19) wants its 7th leaf: both are in the *Proprium sanctorum.*

Contents:

| | |
|---|---|
| Portraits and Crucifixion (v. infra) | 1 |
| Kalendar (in red, blue, and black) | 5 |
| Benedictio salis, etc. (1) | 19 |
| Proprium de tempore | 21 |
| Ordinary of the Mass | 276 |
| Canon of the Mass | 288 |
| Proprium Sanctorum | 293 |
| Commune Sanctorum | 355 |
| Missae votivae s. communes | 390 |
| Sequentiae | 425 |
| Benedictio salis, etc. (2) | 461 |
| Benedictio agni paschalis, ouorum et herbarum in die Paschae | 463 |

This is the present order: formerly, as may be seen from the very clear set-offs on many pages, the order was as follows:

(1) blank fly-leaf, (2) *Proprium de temp.* and ordinary of the Mass, (3) Portraits and Crucifixion, (4) Canon of the Mass, (5) *Benedictio salis*, (6) Kalendar, (7) *Proprium Sanctorum*, etc.

But the numbering of the quires shows that this cannot have been an original order.

*Marks of Ownership.* (*a*) on p. 2, the Fitzwilliam arms and portraits of Richard Fitzwilliam and Elizabeth (Clarell) his wife. His surcoat and her mantle are blazoned with their respective arms: (*b*) Notices in the Kalendar of Fitzwilliams of Sprotborough between 1433–1489 (see Appendix).

The MS was plainly written for Richard Fitzwilliam, who d. 1479.

Mr Searle has constructed an excellent genealogical table of those members of the Fitzwilliam family who are commemorated in the Kalendar.

The pictures in this MS are very typical English work of their time, imposing in general effect, though stiff and even coarse in execution.

1. On a red ground with gold floriations are the Fitzwilliam arms with helmet and mantling, and below them on grass and flowers kneel Elizabeth and Richard Fitzwilliam facing *R.*, on cushions with gold tassels. They have scrolls; hers bears *Miserere nobis*, his bears *Ihū fili dei.*

2. The opposite page to (1). The Crucifixion; with the Virgin and S. John, the ground, and grass and flowers as in (1). The title is on the Cross; S. John has a book: and his robe and the Virgin's are lined with ermine. On the lower margin is a Maltese cross, red on blue, intended for the priest to kiss.

Both these pages have elaborate borders in the English style.

3. *First Sunday in Advent* (p. 21). Initial: Richard Fitzwilliam in armour kneels, facing *R.* and holding his soul, a little nude figure, in his hands. Christ is seen half-length in a cloud. Red flourished ground.

4. *Christmas Day* (p. 37). Initial: The Virgin and Joseph adore the Child.

5. *Easter Day* (p. 173). Initial: The Resurrection. Christ steps out of the tomb, holding a long cross without banner. The lid of the tomb lies across the top: four knights in plate armour surround the tomb.

6. *Ascension Day* (p. 194). Initial: The Ascension; with the Virgin. The feet and footprints of Christ are seen.

7. *Whitsunday* (p. 201). Initial: Descent of the Holy Ghost (as Dove): the Virgin kneels in the centre.

8. *Trinity Sunday* (p. 210). Initial: 'Italian' Trinity, but without the Dove: the Father, blessing, supports the crucifix.

9. *Corpus Christi* (p. 212). Initial: a gold church-shaped shrine containing the Host, on an altar; slaves for carrying it are beneath it.

10. *Dedicatio Ecclesiae* (p. 275). Initial: A Bishop with crozier and aspergillum at a church door, which is closed.

11. *Canon of the Mass* (p. 288). Initial: Vested Priest with wafer between his hands at altar; on which are book and chalice.

12. *S. Andrew's Day* (p. 293). Initial: S. Andrew in red tunic, crucified on saltire cross.

13. *S. John Baptist* (p. 317). Initial: he stands, with Paschal Lamb on book between two hills.

14. *The assumption* (p. 330). Initial: The Virgin in air, rayed, supported by four demi-angels on clouds. She is in scarlet.

15. *All Saints* (p. 350). Initial: The Father throned, with orb, blessing: a crowd of small nude figures stands in his lap.

[Fw. 55. Searle 127.]

## 35. Ordinarium Missae.

Vellum, $7\frac{1}{4} \times 5\frac{1}{2}$, ff. 12 + 1, 19 lines to a page: cent. xvi (1544). German. Presented by S. Sandars, M.A., Trinity College, Dec. 1892.

This little volume contains the Ordinary of the Mass.

The gatherings are of 4 leaves.

On f. 11 is the signature (in red):

Frater Johannes Schmaijckofer de Bolstat Cenobita, 1544.

On f. 12 *b* is a shield with a double eagle displayed and charged with a scutcheon, which is inscribed Sixtus Bregell or Bregolt: below is the date, 1544.

The fly-leaf is from a xiith century MS, the writing erased: the subject not clear.

The rest of the MS is palimpsest, written on fragments of a xvth century Kalendar, reversed.

## 36. Breviary (Nantes).

Vellum, size $7\frac{3}{4} \times 5\frac{1}{4}$, ff. 547, double columns of 30 lines each. Cent. xiv (1390). Acquired in 1813.

Contents:

| | |
|---|---|
| Proprium de tempore | f. 1 |
| Kalendar | f. 200 |
| Psalter, with Canticles and Litany | f. 206 |
| Office for the Presentation of the Virgin in a slightly later hand | f. 298 *b* |
| Proprium sanctorum (entitled '*commune*') | f. 301 |
| Commune sanctorum | f. 517 |
| Office for SS. Donatian and Rogatian (in a later hand) | f. 539 *b* |
| ,, ,, the Transfiguration | f. 541 |
| Suffragia de die quod facit tres lectiones in ecclesia Namnetensi (SS. Peter and Paul) | f. 546 *b* |
| De martiribus Donaciano et Rogaciano | *ib.* |

*Marks of Ownership.* On the fly-leaf, in a hand of cent. xv is: le liure de breuiaire ap*ar*tient au chapit*re* | de leglise collegial de nost*re* dame | de Na*n*tes. Et le bailla maist*re* Raoul | trial chanoine de la *dite* eglise po*ur* | doze liur*e*s mon*naie* de bretaigne po*ur* p*ar*tie | dune fondacion *quil* a fait en lad*ite* eg | lise.

A later note in French remarks that the MS contains the feast of S. Yves, canonised in 1347, and does not contain that of the Presentation of the Virgin save in a later hand: therefore it must be anterior to 1427, when that feast was first solemnly kept at Nantes.

There are no miniatures here. Each division of the book has a rather coarse border, with grotesques, on its first page: and there is besides a border on p. 493 (All Saints' Day).

The Litany contains almost all the Breton Saints who occur in No. but adds *Martyrs:* Ignatian, Rogatian, Symphorian, Goliarde (?); *Confessors:* Clarus, Similianus, Gatian, Gobrianus.

*Collation.* In quires of 8 leaves: the first leaf (blank) of the last quire has been cut out.

[Fw. 101. Searle 20.]

## 37. Breviary.

Vellum, size $4\frac{3}{8} \times 3\frac{1}{4}$, ff. 12 + 348. In quires of 10 leaves, the last of 8, cent. xv. Purchased in 1891. Binding modern, clasps from dies used by Pinchbeck, with representations of the Nativity, flight into Egypt, and Ascension.

f. 1. *Absolutions* . . . . . f. 1

2 *a*. *Metra pro Tabula festorum* . . . . . 2 *a*

2 *b*. *Tabula festorum*, with a contrivance for shewing the day of the week on which they fall, by means of holes pierced in the columns of chequers . . . . . 4 *a*

*Kalendar*, red and black, S. Alban on June 21 in red. This is S. Alban B.M. of Mainz. Also on Feb. 6, Lubencius confessor. He was a priest of the diocese of Coblenz in cent. iv. The Bollandists give his acts on Oct. 13.

Both these Saints occur in the *Proprium Sanctorum* of this MS, and Alban is described as 'gloriosus martyr patronus noster.' I conclude that the MS belongs to the Abbey of S. Alban at Mainz.

Tables of the moveable Feasts . . . . . 10 *a*

10 *b* is a wheel-diagram for finding Easter, starting at Annus domini m° cccc° xxxviij.

*De libris legendis* . . . . . 11 *b*

Full-page picture of the Crucifixion, with the Virgin and S. John, in a shaded frame. Delicate work, in pale colours . . . 12 *b*

*Psalterium cum canticis*, with Litany and Hymns following: Alban occurs in the Litany . . . . . 1 *a*

*Vigils of the Dead* . . . . . 65 *a*

*Table of Collects* . . . . . 67 *a*

*Benedictiones matutinales* . . . . . 70 *b*

*Proprium de tempore* . . . . . 71 *a*

*Proprium sanctorum* . . . . . 222 *a*

*Commune sanctorum* . . . . . 271

*Officium de tempore* . . . . . 287 *b*

*Officia de sanctis* . . . . . 341 *b*

## 38. Breviary (Dutch).

Vellum, size 9 × 6½, ff. 250, double columns of 38 lines each. Cent. xv (1470?). Acquired in 1812.

Contents:

| | |
|---|---|
| Proprium de tempore (Advent to Easter Eve) | f. 1 |
| Proprium sanctorum | 63 |
| Commune sanctorum | 82 |
| Psalter | 94 |
| Hymns for the festivals | 120 *b* |
| Proprium de tempore (Easter to Advent) | 124 |
| Proprium sanctorum | 185 |

Among the saints commemorated are: SS. Theobald, Odulphus, Lebuinus, Lambert, John of Bridlington, Malachy of Armagh, Willibrord. Added in a later hand are lessons for: S. Scholastica, Monica, Presentation of the Virgin, S. Anthony, S. Veron, M.

The provenance is undoubtedly Dutch.

There are good borders and initials of outline work in red and blue at the beginnings of the divisions; on f. 1 in the border is a golden pheasant with a scroll in red and blue: Volenti nichil difficile aut intollerabile est. Hec augustin*us*.

The binding is of xvi cent., stamped leather on boards, with pretty clasps.

*Collation.* In quires of 10 leaves: but quires achlvxy have eleven leaves and bb (the last) has four (the last attached to the binding): 250 leaves.

[Fw. 138. Searle 109.]

## 39. Lectionarium.

Vellum, 8½ × 5¾, ff. 185, 20 lines to a page. Italian hand of cent. xv (1400–1450). Presented by S. Sandars, M.A., Trinity College, Oct. 18th, 1892. In 23 quires of 8, the last leaf gone, + 2 leaves at end.

The use is Roman.

Contents:

| | |
|---|---|
| Proprium de Tempore | f. 1 |
| Proprium sanctorum (called 'De communi sanctorum') | 145 *b* |

| | |
|---|---|
| Commune sanctorum . . . . . | 173 *b* |
| Capitula . . . . . | 177 *b* |
| Prayers in two hands of cent. xvi . . . . . | 184 |

The late prayers at the end are: (1) *Rogo te, domine I. C., per guttas sanguinis tui:* (2) *Oratio S. Thomae Aquinensis ante missam dicenda:* (3) *Oratio S. Ambrosii ante missam dicenda:* (4) Suffrage for the dead: (5) *Domine Iesu Christe* in Hebrew letters.

The binding is red leather richly tooled in gold, with the initials YHS and XPS on the sides, and marks of four clasps.

There is no figured work: the writing is good, and there are many good small initials, and a border to f. 1.

## 40. Martyrology.

Paper, size 11 × 8¼, ff. 114 + 8 blank, single lines 25 to a page; in quires of 8 and 10 leaves. Cent. xv, xvi (1480–1500). Bequeathed by Mr Kerrich.

A note on the fly-leaf at the beginning (in a hand of cent. xvii) runs as follows:

'Male inscribitur hoc Martyrologium Praedicatorum cum ad ipsos non magis spectet quem ad Mendicantes alios, imo appellari deberet Franciscanorum.

Est autem vere Vsuardus auctus et interpolatus, quo tamen usus non sum, deceptus, fallaci epigraphe.'

This is evidently the note of an editor of Usuard, perhaps P. F. Chifflet, or J. B. Sollier.

The title alluded to does not now appear.

At the end is the following note:

Hoc Martyrologium ante annos fermé ducentos conscriptum, emi Bruxellis anno 1639, mense Februario.

Julius Chiffletius.

The name of this Jules Chifflet occurs also in a later MS. He was chancellor of the order of the Golden Fleece in 1648 and wrote the history of that order. The year 1639 was one of several which he spent in study at Brussels. The MS was bought by Mr T. Kerrich in 1827. It may be the Cod. Leydensis S. Ceciliae described in *Acta SS. Junii* vi. 411. It belonged to some Franciscan house in the Low Countries. There is a marginal note which may throw some light on its origin, viz. on f. 71 *b* (Aug. 24) is this note in red on the lower margin. Vigilia et festu*m* sancti bartholomei

*secun*dum more*m* patrie p*ro*nu*n*cietur ceteris festis in suis dieb*us* remanenti*bus*. On f. 85 *a* (Sept. 27) is inserted in the margin 'Item Elzearii co*n*fessoris; festum solemne;' S. Elzear was Count of Sabran and died at Paris: he is a Franciscan saint.

The MS is in two hands at least, and is very carelessly written in red and black, with occasional attempts at ornament in blue.

## 41. Antiphoner (Pars Hiemalis).

Vellum, size 19¼ × 13½, 153 ff. (10 lines of music to a page): in quires of 8 leaves; the last of 2, of which the second is cut off. Cent. xv (1490–1500). Acquired in 1814.

Antiphons (Advent to Easter Eve).

There seems to be no distinct clue to the provenance.

The binding is of xviith cent. stamped leather over boards, with brass bosses.

Very delicate work, not Dutch, but French-Flemish. Border of flowers, insects, and so forth on a dead-gold ground.

f. 1 *b*. *1st Sunday in Advent*. 1. *Aspiciebam in visu noctis*. *Initial*. Daniel, in pink with green tippet. Yellow girdle; pointed cap on ground to right, two lions in front; kneels facing right on grass among trees. Dark sky, buildings at back, on left, hills. In sky on gold half-length of Christ wounded, in mantle, holding his cross, blessing. Good border, dead gold, birds, real flowers and berries, frog.

f. 31. *Christmas Day*. *In principio*. 2. *Initial*. An I broken in the middle. Virgin kneels in a raftered stable. Christ lies in front. Two angels on right adore. Ox and ass with straw about them crouch beyond the Virgin: Joseph enters on left with lantern. View at back. *Below in border*. Two shepherds astounded at the sight of an angel in sky in glory. Sheep. View and dawning sky at back.

f. 61. *Dominica 1ma post octavam epiph*. 3. *Domine ne in ira*. David kneels facing left in pink, ermine and gold. Crown, sceptre and harp on ground; by river, castle on left. God, in imperial crown in sky on left, holds three arrows. *Border*. Iris, peacock, tiger-moth, etc.

f. 84. *Septuagesima*. 4. *In principio fecit*. God in pink cope over blue, Imperial crown and crystal orb, with gold cross, stands among trees, facing right, blessing, surrounded by birds, peacocks, etc. with swans on water (castle at back), ducks, water-wagtail, &c. beasts, lions, stag, rabbit on *R*.

f. 96. *1st Sunday in Lent*. 5. *Ecce nunc tempus acceptabilis*. Christ on right, full-face, in purple robe, hands raised. The Devil on the left with cock's feet, a crutch-stick under his arm, horned, in a black tunic offers two stones. *Background*. Domed building, Christ and Devil with stick on right (tailed, but without clothes), on *right*, Rock. Christ stands on it. Devil flies away.

[Fw. 51. Searle 121.]

## 42. Antiphoner.

Vellum, size $8\frac{3}{4} \times 6\frac{1}{2}$, ff. 83, double columns, 8 lines (of music) in each. Cent. xvi (1530?). Acquired in 1814.

Contents:

Antiphons for the greater festivals, written for a nunnery.

One quire at the end '*de eucharistia*' is later.

On the binding is 'Soevr de bligny.' Bligny is in the Côte d'Or. Two of the borders have spaces for shields, blank. The work is careful but distressingly ugly.

*Collation.* a–e$^8$ f$^6$ g$^8$ (wanting 7) h$^6$ i$^{10}$ k$^6$ l$^8$.

No. 1. p. 1. (*Purification.*) The Presentation.
2. *Benedictio ramorum.* The entering into Jerusalem.
3. *Parasceue.* The Agony (much rubbed).
4. *Tristis est anima mea.* Christ addresses the Three Apostles sleeping.
5. *Eram quasi agnus.* Betrayal: the Kiss: Malchus smitten.
6. *Una hora.* The Scourging.
7. *Revelabunt celi.* Christ mocked and crowned.
8. *Dn̄s iesus postquam.* The washing of feet.
9. *Dn̄e audivi.* Christ bearing the cross, and struck by the soldiers.
10. *Popule meus.* On the cross, Mary and John on either hand.
11. *Xp̄s resurgens.* The Resurrection. Three soldiers.
12. *Uiri galilei.* The Ascension, rubbed.
13. *Panis oblatus.* Last Supper. Sop given to Judas.
14. *Hic precursor directus.* St John the Baptist: Lamb on book: kneeling nun in black.
15. S. Dominic with Lily-rod and book, standing on a devil: a white dog holds candle in stick.
16. Assumption. *Felix namque es.* The Virgin on the crescent moon: two angels.
17. S. Louis (Gonzaga), holds a flag and stands between two kneeling nuns. Rubbed.
18. *Nativitas tua, dei genitrix.* Birth of the B. V. M.
19. *Benedic dn̄e domum ista.* Bishop and two priests kneel at altar. Two acolytes with candles (a consecration).
20. A border composed of strips cut out of MSS of xiiith and xivth century. The oldest piece on *R.* has an Apostle with a book, from one of the catholic epistles.

[Fw. 141. Searle 26.]

## 43, 44, 45. Antiphoners.

Vellum, size 26 × 17½, three volumes, of cent. xvii (1596 and 1604). Purchased in 1889.

The second and third of these volumes have the following inscription on the last page in red:

Hunc librum una cum ceteris Ill$^{mus}$ et eccel$^{mus}$ Dominus Fabritius Pignatellus nomine Princeps, grandi pecunia, sed maiori pietate, in Beatam Virginem Sanitatis, Cura et diligentia R. P. F. Dominici guglielmini neapolitani, opera uero ac labore Fratris Johannis Balli fieri mandauit.

mdc iiij.

The provenance is consequently Naples, and the artist's name (Johannes Ballus) is preserved.

The volumes contain a good deal of illumination, though they have lost something by mutilation. The work is careful and imposing in effect, but the decadence of the art is painfully obvious.

**43.** This volume contains 122 numbered leaves (the 1st is gone) in quires of 8; the last is of 2 leaves.

The colophon here differs from those of the other two volumes. It is on f. 121 *a* and runs thus:

Opus inceptum et absolutum auspicijs et liberalitate Ill$^{mi}$ viri Fabritij Pignatelli Cerchiarij Domini, ob eximiam eiusdem in Beatam Virginem (d)e Sanitate pietatem, gubbernante locum R. p. Fratre Dominico guglielmino Neapolitano, characteribus ornauit Fr. Johannes Ballus Neapolitanus 1596.

On the fly-leaf is tacked a part of a leaf from another MS containing the beginning of the office for Quinquagesima Sunday.

It has a historiated initial with a picture of Christ touching the eyes of a blind man, who kneels supported by another.

On *L.* are two Apostles. Architecture and hills behind. Beside the picture is a label with artist's signature:

I : BAT : ROSE : MINIABAT :

This volume contains the antiphons for:

| | |
|---|---|
| Quinquagesima | f. 1 |
| Ash Wednesday | 10 |
| 1st Sun. in Lent | 33 |
| 2nd ,, ,, | 89 |
| In festo S. Rose (later addition) | 121 *b* |

There are partial borders of illumination on ff. 5, 18, 37, 62, 89.

**44.** This volume contains 162 leaves, wrongly numbered in the MS; the 30th is gone: they are in quires of 8, the last is of 2 leaves.

Contents:

| | | |
|---|---|---|
| Antiphons for | Trinity Sunday | f. 1 |
| ,, ,, | Corpus Christi | 31 (29) |
| ,, ,, | 1st Sun. after Trinity | 61 (89) |
| ,, ,, | Saturdays until Aug. 1 | 85 (83) |
| ,, ,, | Sun. after Corpus Christi | 92 (90) |
| And following Sundays up to 22nd Sun. after Trinity. | | |
| In Dedicatione Ecclesiae | | 132 (130) |

Fol. 1 has a full border, and historiated letter, with a large miniature of the Trinity; the Father and Son are seated on clouds, above them is the Dove, below, a green orb with gold bands. The clouds are of a mauve hue: the Father has a sceptre, and a triangular nimbus. In the border are two miniatures: above, a half-length of S. Dominic with lily and book: below, a half-length of S. Peter Martyr with daggers stuck in his head and body: he holds a slender cross.

There are also two crowned shields: above, that of the order of S. Dominic: below, that of the Pignatelli.

The frontispiece to the office for Corpus Christi (formerly fol. 30) has been cut out.

On f. 132 (130) is a pencilled design for a border, which has never been coloured.

**45.** This volume contains 133 + 1 leaves, in quires of 8, the last is of 6 leaves.

It contains:

| | | |
|---|---|---|
| Antiphons for the | Decollation of S. John Baptist | f. 1 |
| ,, ,, | Nativity of the Virgin | 12 |
| ,, ,, | Exaltation of the Cross | 44 |
| ,, ,, | S. Michael and all Angels | 71 *b* |
| ,, ,, | All Saints | 101 |

Each of these divisions has a full border and initial, with a miniature on its first page.

f. 1. *Decollation of S. John Baptist.* In the initial, the executioner hands the head to Salome, who has the charger; the body of S. John lies in front: columns behind, and sky seen between them.

The border has crowned shields, as in No. 39, f. 1.

In the corners have been four oval pictures of an orange-red hue. The upper right-hand corner of the leaf has, however, gone. The remaining medallions show

(1) S. John's head in the charger.
(2) a small reed-cross twined with a scroll, and a scallop-shell, lying on a table.
(3) S. John at a prison-window.

f. 12. *Nativity of the B. V. M.* In the initial this event is shown—three women are washing the child; S. Anne is in bed, and a woman attends her, on the *R*.

In the corners are three medallions of a blue colour, shewing three prophets with scrolls, half-length.

f. 44. *Exaltation of the Cross.* The initial is illustrated by a picture, done in blue, of a crowned female supporting a cross in a landscape: heavy clouds above.

f. 71 *b*. *S. Michael*. This initial is done in mauve. S. Michael stands on the dragon and pierces him with cross-staff: Clouds above.

f. 101. *All Saints*. In orange: Christ with cross stands: on the *L*. kneels the Virgin, on *R*. stands an apostle: other figures behind.

There are partial borders on ff. 6 *b*, 10 *b*, 35 *b*, 47 *b*, 66 *b*, 75, 95 *b*, 105 *b*, 127 *b*.

## 46. Miscellaneous Antiphons, etc.

Paper, $7\frac{1}{2} \times 6$, ff. 213, in gatherings of 8, some lost at end. Dutch work of cent. xv–xvi. Presented by S. Sandars, M.A., Trinity College, Oct. 18th, 1892. Probably from an Augustinian house in the Low Countries.

The interest of this book lies in the ornaments, which consist largely of scraps cut from earlier MSS (none earlier than the xivth century), and pasted into it. The scribe's own work is neat but not beautiful: the ink has in many places corroded the paper. The rubrics are in Dutch.

Contents:

| | | |
|---|---|---|
| Easter Day | matins | f. 1 |
| Whitsunday | ,, | 4 |
| Corpus Christi | ,, | 7 |
| Assumption | ,, | 16 |
| S. Augustine | ,, | 25 |
| Dedication of a Church | ,, | 37 *b* |
| All Saints | ,, | 45 |
| Vigils of the dead | | 56 *b* |
| S. Katherine | matins | 68 *b* |
| Good-Friday | procession | 77 *b* |
| Easter Day | ,, | 91 *b* |
| Corpus Christi | ,, | 95 *b* |
| Assumption | ,, | 100 |
| S. Augustine | ,, | 102 |
| Dedication of a Church | ,, | 104 |
| Candlemas | ,, | 106 |
| Palm Sunday | ,, | 110 |
| Easter Sequence | ,, | 133 |
| Whitsunday | ,, | 134 *b* |
| Corpus Christi | ,, | 135 |
| S. Augustine | ,, | 140 *b* |
| Assumption | ,, | 144 |
| S. Anne | ,, | 148 |
| Sequence to the Virgin | | 150 |
| To the Holy Ghost | | 160 |
| Dedication of a Church | | 167 |
| Whitsunday | | 173 |

| | |
|---|---|
| Assumption . . . . . | f. 176 |
| Dedication of a Church . . . . . | 179 *b* |
| S. Katherine . . . . . | 181 *b* |
| Versicles and Responses . . . . . | 184 |

The MS ends with the rubric—'*In festo pentecostes ad magnificat antifona.*'

There are very few figured initials, and these are coarse xvth century work.

1. f. 1. The Visitation. Elizabeth on *L.* with scroll: *Benedicta tu in mulieribus.* The Virgin has a scroll: *Magnificat.* The ground is coarsely hatched with red lines.

2. f. 37 *b.* The Virgin seated holds an apple: the Child in brown on her lap. Gold rays surround her.

3. f. 73 *b.* A monkey in a chair, in green cap, with a bagpipe: a smaller monkey plays with the pipe of it. This is better work.

4. f. 102. Lower margin. The child Jesus nude, covered with wounds, seated in an oblong enclosure, perhaps the tomb.

5. f. 141 *b.* The child Jesus seated nude in the midst of a red heart, behind which is a cross. He holds two scourges, crossed.

## 47. Horae, etc.

Vellum, size $7\frac{3}{4} \times 4\frac{3}{4}$, ff. 90, cent. xiii (1280–1300) and xiv. Acquired in 1810.

| | | |
|---|---|---|
| I. | ff. 14, 33 lines to a page, one quire of 8, one of 6 leaves. | |
| | A fragment of S. Bridget's revelations concerning the Passion in French, cent. xiv . . . . . | f. 1 |
| | *Inc.* deciples. Adonqe comencerent mes dolours et comenceai a suspirer. | |
| | Prayers in French . . . . . | 13 *b* |
| II. | 19 lines to a page: originally in quires of 8 leaves, none complete, cent. xiii–xiv | |
| | Kalendar (2 ff. only, July, Aug., Sept., Oct. in red, blue and gold) | 15 |
| | Hours of the Virgin . . . . . | 17 |
| | Seven psalms and Litany . . . . . | 44 |
| | Fifteen psalms (of Degrees) . . . . . | 57 |
| | Office of the Dead . . . . . | 60 |
| | Prayers (Original) . . . . . | 87 *b.* |
| | Memoria de passione domini . . . . . | 88 |

Leaves are lost in the Kalendar (four), before and after f. 21 (Matins and beginning of Lauds), after ff. 24 (Lauds), 33 (Prime), 37 (Sext), 40 (Vespers), 41 (Compline), 43 (Seven Psalms), 57 (Psalms of Degrees), 60 (Office of the Dead), 64 (? ibid.), 86, 87 (Prayers).

The English part of the MS is possibly South English. A rubric (later) on f. 28 seems to be in a south-western (? Somersetshire) dialect. Other rubrics are in French.

Post partum uirgo inuiolata pmansisti. RM.
Post partu uirgo. Dei genitrix intercede pro nob.
Inuiolata pmansisti. Gloria pri. Post pri. V.
Speciosa facta es et suauis.
In deliciis tuis sancta dei genitrix. ORACIO.
Concede nos famulos. Ja comente
Deus in adiutorio noune.
Deum meum intende.
Domine ad adiuuandu
Domine festina.
Gloria pri. Sicut erat. Alla. ymn.
Clemens saluator. antiphona.
Terminauit radix iesse. psalmus.
In conuertendo dns captiuitatem
Syon: facti sumus sicut consolati.
Tunc repletum est gaudio os no
strum: et lingua nra i exultacione.
Tunc dicent inter gentes: mag
nificauit dominus facere cu eis.

In the Kalendar the Transl. of S. Thomas is in gold and that of S. Swithin is also marked. On Aug. 4 a late hand inserts 'le obit la co*n*tesse de Warwyk.' The Feast of the Relics is on Sept. 15. The Kalendar is, for the rest, of Sarum use. In Lauds is a memoria of S. Edmund Abp.

In the Litany: *Martyrs:* SS. Alban, Edmund (1), Leger, Quintin, Edmund (2), Kenelm, Thomas, Oswald, Edward; *Confessors:* Martial, Swithun, Cuthbert, (Hugo inserted), Dunstan, Oswald, Botulph, Wlstan, Cedda; *Virgins:* Genevieve, Brigitta, Juliana, (Helena, Dorothea, over an erasure), Fredeswida, Etheldreda, Wenefreda, (Elisabeth over erasure), *Sex*burga (corrected from Milburga), Sapientia.

In more than one place a xvth century hand has erased all the text of a page and left the initials, writing in new matter, which the old initials do not always fit. Erasures occur on f. 26 *b*, 28 (where an English rubric is inserted), 36 *b*, 41, 64 *b* (a whole page), 77, 87 *a* (a whole page), signed q(uod) h.k. From f. 44–51 the vellum and writing and line-fillings differ, though the initials do not change. The three last leaves are in the hand of the writer of the erasures.

It is a mere fragment, but a very interesting one. It resembles intimately a Psalter in the British Museum which belonged to Mettingham Priory in Suffolk (MS Egerton 1066). The two books almost *must* have been written by the same hands. The line-fillings of grotesques, beasts and fishes are precisely similar.

Such pictures as there are in our MS are of the finest style, and in minuteness unsurpassed.

1. July. Two small square miniatures at foot of page. *a*. Reaping on gold ground. *b*. *Leo*, on red ground with white trefoils.

2. August. *a*. Threshing with flail, gold ground. *b*. *Virgo* in blue, on red and white.

3. September. *a*. Lopping trees with axe, gold ground. *b*. Man holds scales, *Libra* in red on blue and white ground.

4. October. *a*. Man in blue sowing from a wallet with three tassels hanging from it. Gold ground. *b*. *Scorpio* on red and white ground.

5. *Tierce*. *Initial*, on gold ground with dots. Two shepherds, one sits with pipe and dog; the other, with stick and two sheep, listens to Angel with spread wings in sky, holding scroll. Exquisite work.

6. *None*. *Initial*, on gold ground: on *R*. Herod throned with crown and sword, commanding: on *L*. Soldier with Child on spear. Soldier, mailed, holding a child by one leg, sword raised, mother struggling. Mother holding up her child's head and looking at it. Grotesques below.

Grotesques in Litany, heads of Saints, Bishops &c. worked into Monsters.

Knight and Dragon on top corner of a page (f. 69) in *Officium mortuorum*.

[Fw. 38. Searle 123.]

## 48. Horae (Carew-Poyntz).

Vellum, size $7\frac{1}{8} \times 4\frac{5}{8}$, ff. 190, 19 lines to a full page. Cent. xiv (1350–60). Purchased in January 1889 from Quaritch.

Binding, plain calf of cent. xvi or xvii.

*Collation:* $a^2$ $b^6$ $c^8$—$f^8$ $g^8$ (wants 7) $h^8$ $i^8$ $k^8$ (wants 6) $l^6$ (+ 3*) $m^8$ $n^6$ (+ 6*) $o$—$r^8$ $s^8$ (wants 6) $t$—$z^8$ $aa^2$: 189 leaves, three lost.

Contents:


| | |
|---|---|
| Prayers to the Virgin in English and Latin | f. 1 *a* |
| Prayer to Christ in Latin | 2 |
| Cross of Christ, and prayer in English | 2 *b* |
| Kalendar in red, blue and gold | 3 |
| Prayer to the Holy Ghost | 9 |
| Adoro te, domine | 14 *b* |
| Benedico te, domine | 19 |
| Prayer of Nicodemus | 20 *b* |
| Prayers at Mass with French rubrics | 21 |
| To SS. Anne and Joachim, in French | 28 *b* |
| French Rubric in verse to prayer of a holy man *Missus est Gabriel etc.* | 30 |
| Prayer before the Cross | 37 *b* |
| Office of the Holy Face | 38 *b* |
| Prayer at Mass, partly in French verse | 40 |
| Prayer on the Passion | 48 |
| At the Elevation | 56 *b* |
| The xlix salutations | 58 *b* |
| Hours of the Virgin and of the Passion (f. 116) intermingled | 85 |
| Prayer of S. Edmund of Canterbury | 147 *b* |
| Seven Psalms and Litany | 151 |
| Litany of the Virgin | 157 |
| Sancta et inter sanctos | 181 |
| Domine Jesu Christe | 185 *b* |


*Marks of ownership.* On f. 85 *b* is the following inscription in a xvth cent. hand: 'M tomysyn (possibly 'my cowysyn') Carwe I pray you Remember your sust*er* Elizabeth Poyntz.' On the opposite page is the motto 'En bon espoyr.' A notice in Mr Quaritch's catalogue No. 369, p. 3441, takes the view that the book was written for Sir John Carew, who fought at Cressy and was afterwards Lord Deputy of Ireland and died 1363, or for his son Leonard. In Henry VIIth's time, Sir Edmund Carew married Kath. Huddersfield. Her half-sister Elizabeth married Sir Antony Poyntz, and was the author of the inscription just quoted. But while the style of the book, and the prominence given to S. Martial (see picture 152) agree well with the date and history of Sir John

Carew, it is plain that the book was written for a lady. It is a lady who appears in picture 210, and the prayer *Sancta et inter sanctos* is adapted for a female suppliant. Most probably the book was written for Sir John Carew's wife.

The pictures seem to me decidedly English in style.

f. 1 *a*. English Prayer, xvth cent., to the Virgin.

1 *b*. 2 *a*. Latin Devotions.

2 *b*. A cross $5\frac{3}{8}$ inches long, green and brown. English writing surrounds it, explaining that it is $\frac{1}{15}$th of our Lord's height, and setting forth its virtues, recommending also the invocation of SS. Serice (Cyriacus) and Julice (Julitta).

3 *a*. Kalendar, gold, red, blue, black: English SS. are Wlstan, Brigida, Cedda, Edward, Cuthbert, Richard, Alphege, Fremund, Dunstan, Athelbert, Alban, Etheldreda, Swythun, Kenelm, Oswald, Magnus, Edith, Ethelburga, Fredeswide, Edmund (Abp), Hugh, Edmund (King), Thomas of Canterbury (erased). The word *papa* is erased frequently.

6 *a*. A border of ivy leaf (gold) ornament extends down either side of every page throughout the book. In some cases the offshoots almost meet at the top. There is a continuous series of drawings (originally all without grounds) at the bottom of the pages. The earlier and later ones have titles in red, in Norman French.

*Text*. *Ympnus de sancto spiritu*. Followed by devotions to the Holy Spirit.

1. *Lower margin*. Christ full face. In front of him a sphere of clouds surrounding a solid centre. He has compasses in his *L*. hand, on the globe, and blesses with his right hand. On either side is a seated lion.

Coment nostre seignur fist au com*m*ensement ciel et terre.

2. 9 *b*. Christ in white facing right, hands raised toward clouds above.

Coment a dieu fist aut secund io*ur* le firmame*n*t les iiwes (=nues) et les yawes.

3. 10 *a*. Christ as before faces right. In front of and behind him is a tree.

Coment dieu au tierce iour assembla les vwes et com*m*anda la terre engender.

4. 10 *b*. Christ as before faces right. In *L*. hand closed compasses, *R*. hand raised. Trees *R*. and *L*.

Coment dieu au q*ua*rte io*ur* fist le soliel et la lune et les estoilles.

5. 11 *a*. Christ faces right, raised hands. Tree *L*. Centre two birds in air, two in water. *R*. Beasts among trees facing left.

Coment dieu au quint iour fist poissons et oyseaus et bestes com*m*andant a la terre.

6. 11 *b*. Christ in white over blue facing *R*. holds the *R*. hand of Adam, who lies inanimate under a tree on *R*. Tree on *L*.

C.[1] n*ost*re seignour fist adam.

7. 12 *a*. *L*. an angel facing *R*. *L*. Christ in white, white haired, faces *R*. and speaks to Adam seated face *L*. under a tree with fruit.

C. n*ost*re seigno*ur* dona uie a adam.

8. 12 *b*. Christ in white, white haired with cross-nimbus, raises Eve (golden haired) from the side of Adam, dark-haired, sleeping. Trees *R*. and *L*.

C. dieu fist ada*m* dormer et fist eue de vn de ces costes.

9. 13 *a*. The drawing is only in faint outline. Eve on *L*. and Adam with hands joined listen to Christ, who looks toward them and points to tree on *R*.

[1] C. = Coment.

C. dieu mist ada*m* en p*a*radis et luy bailla tut abaundoun fors seulem*en*t le pomier de bien et de mal.

10. 13 *b*. A stone porch on *R*. and *L*. (gates of Eden). Centre, a tree with fruit. *L*. Eve, golden haired and naked, listens to the serpent, who is at the foot of the tree, a blue bodied dragon with two feet, and red wings, and female human head with wimple.

C. sathan entra en la serpent en atyssaunt eue a manger la fruyt.

11. 14 *a*. A red stone church-like building on either side. Centre, the tree, the serpent (dark bodied here) twined round it. *L*. Eve with apple. *R*. Adam with apple.

C. eue mania de la pome de larbre de bien et de mal.

12. 14 *b*. Tree *R*. and *L*. *L*. Angel in white, with feathery wings, and blue sword with flames raised. *R*. Adam, and Eve going to *R*. looking backward, each with a fig leaf. Adam has a spade.

No title.

13. 15 *a*. Tree *R*. and *L*. Adam digs. Eve sits and spins. Each has a short garment about their loins.

C. adam et eue c*on*quistrent leur viure par trauayle de corps.

14. 15 *b*. Cain bearded on *L*. facing *R*. in white. Centre a heap of sheaves burning, the flame going downwards, the flame of the *R*. hand half goes upward, on *R*. stands Abel in white, beardless, golden haired.

No title.

15. 16 *a*. White draped altar on *L*. Cain beardless, hooknosed, with jawbone raised attacks Abel. Both in white. Tree on *R*.

No title.

16. 16 *b*. Altar. Abel lies face upward, with bleeding head. Above him Christ appearing speaks to Cain, hooknosed, holding a bloody jawbone. Tree on *R*.

No title.

17. 17 *a*. Christ half length bending out of clouds, orb in *L*., blessing with *R*. hand. Noah facing *L*. kneels on one knee; he is beardless and dressed in light colour, a loose tunic over a close under garment. Tree on *R*.

C. d. c*oma*nda a noe a fere vn arche por sauuer luy et sa fame.

18. 17 *b*. *L*. the wife of Noah in white, full face, hands raised as in surprise. *R*. the ark, a ship's hull decked over at the stern. Noah with one leg in it works with axe, facing *R*. On the stern stands a small angel addressing him.

C. d. enuoia le a*n*gle a nove p*or* li enseigner de fere le arche.

19. 18 *a*. The ark, roofed over, floating. It has four arched windows in the side, at which appear the heads of two men and two women. At a window in the prow is seen a beast's head. Blue starred cloud above.

C. d. en voya le deluyve po*r* courir la tierre.

20. 18 *b*. *L*. a rock, on it two trees, and a raven pecking a red ass's head. *R*. the dove flying with leaf in beak to the ark half seen, with a beast's head, and those of Noah, his wife, and one son, at the window.

C. larche se assuat sus le mount de ermenie et c. noe enuoia le corbiau si t*er*re p*our*ra trouer.

21. 19 *a*. *L*. Noah sleeps under a beautiful vine. He is old, in a cap, and long light purple robe. Canaan raises the robe.

C. noe enyvree de vin sendormi et c. caynan son filz troua sa natur*e* nve.

22. 19 *b*. *L*. Nimrod in white, with gold crown, face *R*. Two workmen hew stones

on a mound, a third carries one to *R.* *R.* a hexagonal stone tower and buildings adjoining. Two workmen at the top.

C. la generacion noe co*m*mensa vn to*ur* po*ur* soy garantyr.

23. 20 *a.* An angel half length in red stoops out of a cloud and catches the end of Abraham's sword, and points to a ram standing below. Abraham, facing *R.* in blue tunic and white skirt, holds the sword in *R.* hand and catches the hair of Isaac in *L.* Isaac is seated on the stone altar, a bundle of sticks lies near.

C. ab*ra*ha*m* voloit sacrifier a dieu ysaac son filz et c. langle dieu retint son espee.

24. 20 *b.* *R.* and *L.* stone turreted buildings. *L.* on white bed with red pillow, Isaac lies with closed eyes, by him stands Rebecca in blue, green and red, looking with a smile to *R.* and holding one hand to her face. Esau goes to *R.* with bow, he is in white, with long tailed cap.

Inscr. see post.

25. 21 *a.* *R.* and *L.* Buildings. Isaac in bed (in green cap and red robe). Beyond the bed, a hexagonal stand with a dish on it. Isaac blesses Jacob, a youth in blue, behind whom is Rebecca urging him on.

Inscr. see post.

26. 21 *b.* *R.* and *L.* Buildings. Isaac in bed, one hand outstretched. Esau by the bed, with dish in *R.* hand, and *L.* hand raised in grief.

The inscription is continuous under these three pictures.

C. ysaac dona a iacob son filz puys nee | sa benisoun p*ar* la queintise rebecca sa mere pa*r* quoy | il ot leritage apres la mort son piere.

*Text.* 21 *a. b.* A prayer composed by Nichodemus filius Ioseph iust*i* nobilis decurionis traditio heb*re*orum: cotidie ergo genua cora*m* uultu lucano id e*st* cora*m* cruce genua flecte*n*s dicebat. *Ecce agnus dei ecce qui tollit* etc. To be said 'infra missam.'

27. 22 *a.* *L.* Joseph, a lad in red, asleep on a mound. Above blue starred sky, sun, moon and eight gold stars. On *R.* one sheaf alone, and 11 others bowing.

C. Ioseph le filz iacob sounge qil vist les iarbes et puis uist le soleil et la lune et les .xi. estoilles.

28. 22 *b.* *Text*, a rubric partly erased. Innocenti*us* p*apa* quartus infra missam istam or*acion*em subscriptam instituit in c*on*cilio latranense c*on*cessit o*mn*i dice*n*ti dum missa celebratur ccxl dies de indulge*n*cia. *Or.:* Deprecor te, domina sanctissima.

Drawing. *L.* Jacob seated on a bench, old, with raised arm. Ten brothers sit on the ground in front, all face *R.* Joseph standing face *L.* talks. On *R.* 11 stars in sky and sheaves on the ground.

C. ces xi freres ioseph aueint envie a li p*or* le sounge q*e* il sounga.

29. 23 *a.* Tree *R.* and *L.* *L.* two brothers, one with stick, face *R.* *R.* a third thrusts Joseph head first into a hole in the side of a hill.

C. ruben auala ioseph en vn cist*er*ne p*or* sa vie garanter.

30. 23 *b.* Devotion during Mass. French rubrics.

*L.* Pit mouth, six brethren face *R.*, two stretch out their hands over the head of Joseph (a small boy in the centre) and take gold from two Midianites on *R.*

C. iudas et ses xi f*r*eres pristrent ioseph hors de la cisterne et li vendirent as marchauns.

31. 24 *a.* A similar scene, but the two merchants are on *L.* taking money from Potiphar and his wife on *R.* Potiphar holds gloves in *L.* hand.

C. les marchauns uendirent ioseph a putiphar seneschal al roy pharaon.

32. 24 *b.* Porch on *L.*, into which Joseph in red robe, blue mantle and gold wreath retreats. Potiphar's wife in bed, with gold crown, holds his mantle.

C. la fame putifar le fist ente*n*dre q*ue* ioseph la uoleit efforser putiphar le fist mectre en p*ri*so*n*.

33. 25 *a*. Potiphar faces *R*. with sceptre, and Joseph walks to *R*. A man emerging from a towered prison porch on *R*. takes his hands.

C. putiphar le fist mectre ioseph en p*ri*so*n*.

34. 25 *b*. *L*. Pharaoh crowned sits apparently on a mound, Joseph in red tunic talks to him. On *R*. one in blue comes out of the prison.

C. ioseph expount le sounge au roy pharao*n* ci par quoy il fu deliures de prisoun.

35. 26 *a*. Jacob with staff and red cap, seated, talks to a group of 11 brethren.

C. iacob enuoya ses •x• filz engipt p*or* bles achater.

36. 26 *b*. Joseph throned on *L*. with sword. Four brothers driven to *R*. by two men, one with mace. *R*. a jailer in the prison door holds a pair of fetters (two rings and a chain).

C. ioseph leur frere les fist mettre en prison.

37. 27 *a*. Joseph as before. Six brethren kneel to him, one stands. On *R*. a tower and a head seen at window.

C. ioseph deliuera de prisoun ses .ix. fr*e*res.

38. 27 *b*. *L*. Joseph standing with sword. Servant leads one brother by the hand, three others follow, two with sacks; a fifth on *R*. takes cup out of sack.

C. ioseph fist arester ses xi freres p*or* sa coupe deargent.

39. 28 *a*. Joseph throned with sword, servant or brother holding cup. Six brothers kneel on *R*.

C. il fist mettr*e* le coupe en le sac beniamin et puis les deliura et enuoya q*er*re iacob lo*r* piere.

40. 28 *b*. Buildings *R*. and *L*. On *L*. Joseph embraces Jacob, *R*. a group of seven brothers face *L*.

C. iacob ov ses filz vint a ioseph soun filz et lentretroverent a g*ra*nt ioye.

41. 29 *a*. *L*. Pharaoh throned, centre two Israelites work with mattock and spade, *R*. a third with pick, tower on *R*.

C. le roy pharaon mist les ebre*us* en seruage en egipte.

42. 29 *b*. *L*. Pharaoh throned with sword. *R*. two soldiers killing children. The faces are mostly washed with pink by a later hand, and the features not filled in again.

C. le roy pharaon *co*manda occire les e*nfa*ns males as ebrie*us* en destruiaunt leur nacioun.

43. 30 *a*. *L*. Amram, face *L*., shuts an oblong box containing a nude child. *R*. face *R*. he throws the box into water.

C. amaran*us* mist son filz en vn chase po*ur* li garanter qi pharaon ne luy occist, et le geta en la mer.

44. 30 *b*. *L*. maid bareheaded, and Pharaoh's daughter (Thermuthis) in blue, in wimple, face *R*. *R*. a man in a boat hands her a box.

C. tremuth la fille pharaon le troua et le noma moysen.

*Text*, a prayer to SS. Joachim and Anne. (31 *a*.) A long rubric in verse, extending to 33 *a*, beginning Un bon hom estoit en religion | chanoines ert arnaud out noun | ceci estoit molt bien de dieu | et de sa mere molt bien amee.

45. *L*. Pharaoh throned, not crowned. Before him the child Moses stooping, the crown falling. A courtier behind Moses. *R*. a man faces *R*. with dagger. Thermuthis carrying off Moses in her robe. Tree on *R*.

C. Tremuth salua moyses de mort.

46. 31 *b*. *L*. a tree with Christ's head cross nimbed in the midst. Moses with staff faces *L*., sheep on *R*.

C. dieu p*ar*la p*re*mierement a moyses sur le mount synai en vne boisson ardaunt.

47. 32 *a*. *L*. and *R*. a smaller tree. The tree with Christ's head. Moses kneels, horned, holding a serpent on the ground by its tail.

C. la verge moyses deueint vne serpe*n*t.

48. 32 *b*. *L*. Aaron tall and beardless, Moses horned, a serpent on the ground. *R*. Pharaoh crowned and throned.

C. moyses et aaron son f*re*re amonestere*n*t le roy pharaon de p*ar* dieu quil lessast les fist g*ra*nt duresse.

*Text*, end of verse-rubric and 'Missus est Gabriel' etc.

49. 33 *a*. Pharaoh and a counsellor on one seat. *R*. face *L*. Moses horned and Aaron. Four serpents struggle on the ground.

C. la serpent moyses uenqui les serpens as enchau*n*teurs po*ur* qoy le roy pharaon coresa.

50. 33 *b*. A counsellor or Pharaoh in cap. Moses horned faces *R*. and points with rod. Two others face *R*. *R*. water with red streaks.

C. moyses mua tut lyeuwe de egipte en sa*n*c.

51. 34 *a*. Tree on *R*. A procession of two men and two women (one with a baby), headed by Moses, horned, with golden rod, walks to *R*.

C. les ebrie*us* sen alierent vers la tierre de p*ro*missioun po*ur* sacrifier a dieu.

52. 34 *b*. A crowd of five on *L*. face *R*. *R*. Moses, face *R*., with golden rod and horns, touches a heap of red waters and divides them.

C. moyses feri de sa verge en la rouge mer et lyauwe se desceiui p*ar* ov il mena les ebrie*us* outre sans mal.

53. 35 *a*. *L*. a crowd of Pharaoh (crowned, in armour) and four knights on horses in red water. Centre, a tree. *R*. Moses with rod, and two men and a woman behind him, face *L*.

C. le roy pharaon ou tut son ost noya en la rouge mer.

54. 35 *b*. *L*. Christ bending out of a red cloud hands the tables to Moses, who kneels on the side of a mound: on the *R*. sit three men and a woman talking.

C. moyses mou*n*ta le mont synay ov dieu li escrit les •x• *c*omandemens de son doy (loy) en •ii• tables de pierre.

55. 36 *a*. *L*. a crowd of six, men and women, kneel and stand facing *R*. A white calf couchant on a gold column.

C. les ebrie*us* guerpirent dieu et aoureren*t* •i• veel dor tant dis que moyses fust sus le mont synay.

56. 36 *b*. Tree *L*. Moses, face *R*., drops the tables, two men face him, one kneels to the calf on *R*.

C. moyses fist les ebrie*us* boyre la povdre du veel dor quil aoureren*t* en vilete dya*us* et despecha le tables.

57. 37 *a*. *L*. Moses, with one man behind him, seated on a mound, speaks; four men kneel facing him. Tree on *R*.

C. moyses par *con*seil des ebrie*us* maunda caleph et iosue •x• autres ebrie*us* po*ur* espier les destrois de la terre de p*ro*missioun.

58. 37 *b*. *L*. Tree. Moses and Aaron sit on mound facing *R*., five men stand facing *L*.

C. les espies des ebrie*us* conterent moyses et les ebrie*us* les destrois de la tierre de promissioun.

59. 38 *a*. Aaron face *L*. prays; Moses, horned, face *R*.; both stand. *R*. two Hebrews in long robes with shields and swords fight three armed men.

C. les ebrie*us* uoloient auoyr occis moyses et aaron et com*m*ent caleph et iosue les g*ar*antirent.

60. 38 *b*. *L*. Moses and Aaron sit face *R*., one at their feet gathers and eats manna —gold quatrefoils falling from cloud; three women sitting on *R*. do the same.

C. dieu fist la manne plouoir du ciel entr*e* les ebrie*us* dont il uesquirent xl• ans.

61. 39 *a*. *L*. Moses, with rod, and Aaron seated; three men (Korah, Dathan and Abiram) stand and speak to Moses. *R*. fire falls from a cloud on six men and women; two are being swallowed up in the earth.

C. chore dathan et abyron voleynt auer oste moyses et aaron de leur pover porqoy dathan et abyron tresbucherent en en*fer*.

62. 39 *b*. *In text*. Square ½ page picture: gold frame. Ground, red lozenges with blue crosses. In centre the Holy Face in blue cusped cross nimbus. The arms of the cross trefoiled and passing beyond the rim of the nimbus. The beard and hair yellow, the beard tripartite. Text of 40 *a* the office of the Holy Face.

63. *Below*. *L*. three armed Jews headed by Moses with shield and sword, and Aaron with large knife. They fight against horsemen; five are partly seen. Moses is smiting one. This picture has been rubbed.

C. les ebrie*us* conquistrent le roy og de basan.

64. 40 *a*. Trees *R*. and *L*. Centre, Balaam riding to *R*. on white ass, which turns its head and opens its mouth.

C. bala*m* le p*ro*ph*ete* dieu sen hasta sus son asne uers le roy balac et c. le asne encont*re* nature p*ar*la oly.

65. 40 *b*. Trees *R*. and *L*. On *L*. an angel half-length in cloud speaks to Balaam riding to left.

C. langle dieu com*m*anda balam qil alast a roy balac et qil ne maudist pl*us* les ebrie*us* eins quil les beneist de sa p*ro*ph*eti*e.

66. 41 *a*. (*Text*. Oreyso*n* au co*m*mencemen*t* de l*a* messe. Douz sire al commencement. French verse.)

A man leads three maidens from *L*. towards Balak throned and crowned on *R*. Beside, sits Balaam in scarlet.

C. le roy balac par le co*n*seil du p*ro*phete baalam choisi les plus bielles puceles de sa tierr*e*.

67. 41 *b*. *L*. three Israelites, one with averted face, two pointing to *R*. Centre, a pillar with a nude male idol on it with spear and pennon, and red shield with black bird. *R*. three couples kissing each other.

C. les fols ebrie*us* guespierent dieu et aourerent les ydoles p*our* amo*ur* des payens et peccheren*t* ov eles p*ar* fornicacioun.

68. 42 *a*. *L*. and *R*. Trees. *L*. Moses with sword cleaves the head of one standing on *R*. Beyond him a beardless man beheads one prostrate. Another on *R*. watches.

C. dieu co*m*manda occire les faus ebrie*us* qi fierent fornicacioun vo les payenes.

69. 42 *b*. *L*. three trees, *R*. two trees. *L*. three men and a woman sit facing *R*. Above Moses, half seen, lies horizontally in a red cloud, with joined hands, face turned downwards.

C. moyses fut raui hors du siecle p*ar* vn ange.

70. 43 *a*. *L*. and *R*. Trees. *L*. Joshua with rod, and another, sit facing *R*., two men kneel to them.

C. iosue duc des ebrie*us* et eleazar leur chief euesq*ue* envoyerent .ii. ebrie*us* p*our* espier les estr*oi*s de la cite.

71. 43 *b*. *R*. and *L*. are fortified towered gates, that on *R*. has closed door and portcullis. From that on *L*. come three Israelites, headed by Joshua, who touches water with his rod.

C. iosue mena les ebrie*us* uiers ierico et c. le fluu iordan se parti p*ar* la g*ra*ce dieu.

72. 44 *a*. Two armed men attack with sword and lance a walled city, in which are seen a crowned king and two women. Tree in centre.

C. iosue assega ierico et la conquist et fist tuer touz ceaus de la cite fors raab et so*n* parente o lo*r* possessiouns.

73. 44 *b*. *L*. three armed men, two helmeted, attack and thrust through three armed crowned kings.

C. les ebrie*us* occureut iii roys paye*n*s et quistrent la t*er*re de p*ro*missioun.

74. 45 *a*. Trees *R*. and *L*. Joshua on *L*. sits and speaks to three men kneeling to him.

C. iosue choysi .x. ebrie*us* po*ur* cercher la terre de p*ro*mission.

75. 45 *b*. Tree *L*., three men (as before) attack two armed men on horses, who flee to *R*.

C. finees co*m*ma*n*da de par dieu as lignier de symeon et de uida quil feissent bataile *con*tre les iebusens.

76. 46 *a*. Trees *R*. and *L*. Centre, a pavilion of pink with grey architectural ornaments and gold cresting fastened with four gold cords, hung inside with blue and red. Inside, Samson, a youth kneeling, embraces a seated female.

C. sa*m*pson ama une payene en la cite de rama *con*tre la luy moysen.

77. 46 *b*. *L*. Samson with flying cloak, on the lion's back, is rending his mouth. Centre a tree, *R*. a man between two women walks *R*.

C. sampson en cheminaunt ov se pare*n*s viers samye estrangla .i. lyon p*ro*uenient.

fol. 47 has been transferred to its proper place, and is now fol. 66 *bis*.

78. f. 47 (8) *a*. ¾ page. S. Andrew in white mantle and white robe, seated on a wooden backless seat with cusped nimbus and curling hair and beard, holds a red book in his right hand and a slender gothic cross in *L*. Red ground with gold floriation.

79. *Below*. *L*. Delilah in white seated cuts hair of Samson with shears. He lies in armour with his head in her lap. Tree behind. *R*. three Philistines in tunics consult.

C. sampson conta folement dalida sa fem*m*e q*e* sa force estoit en sa cheuelure por qoy elle le tounda endormant.

80. 47 (8) *b*. ¾ page blank.

*Below*. Tree *R*. and *L*. *L*. Delilah in pink seated. Samson in red with blue hood lies on his back, his wrists and ankles tied. One of two Philistines in armour, with red shields, thrusts out his left eye with a dagger. The right eye is already gone.

C. les philestiens pristrent sampson et le creuerent les ye*ux* et le mistrent en p*ri*son.

— 48 (9) *a*. *Text*. Dne i. x. qui matutinali luce ab inferis redisti.

81. *Below*. Tree on *L*. Samson in bluish tunic and hood, beardless, turns a handmill, which has an upright passing through the upper stone and fixed above his head. On *R*. an old Philistine in cap and long robe hits him on the head with a stick. *R*. a building like a church.

C. les philistiens firent sampson moudre leure bles.

82. 48 (9) *b*. *L*. a youth in tunic and hood blows a horn. A stone tower; to *R*. of it a number of arches with battlements above, falling in pieces. Samson in long blue robe is breaking a pillar. Two men and a woman at table on *R*.

C. les philistiens firent g*ra*nt feste p*our* moker sampson et il croila piler de la sale p*ar* quei il furent tous occis.

82. 49 (50) *a*. *Text*. D. i. x. saluator mundi hora prima consilium fecerunt iudei.

83. David a boy in blue with sling. Tree. Goliath in armour, pink surcoat, conical helmet, spear and red shield, looks down at him. Tree *R*.

C. dauid en garda*nt* les berbis soun pier se combati contre golie.

— 49 (50) *b*. Similar prayer for tierce.

84. Trees *R*. and *L*. David in brown cutting off head of the prostrate Goliath, who has a red surcoat.

C. dauid trencha la teste golye.

85. 50 (1) *a*. Tree *L*. David in scarlet kneels on one knee with Goliath's head on a spear. A youth at the door of a tower. *R*. of this an embattled arch, under which sit Saul crowned and a youth.

C. dauid presenta la teste golie au roy saul.

86. 50 (1) *b*. D. i. x. qui admirabili prouidencia bonitatis tue.

*L*. three horsemen, one a crowned youth, two armed. A tower. David flees to *R*. pushed by a bearded man.

C. absolon pursuy d*auid* po*ur* occire ap*re*s quil auoit este fet roy.

87. 51 (2) *a*. *L*. Joab in armour pierces heart of Absalom in green surcoat hanging to a tree. A troop of horsemen (five) ride to *L*.

C. absolon en pursuiaunt dauid se pe*n*di par les cheueu*s* a la braunche de vn arbre.

88. 51 (2) *b*. A prayer for sext.

Bathsheba crowned, stands with Solomon (?) with crown and sceptre, weeping. A bed. David lies dead in it, crowned. Above the Divine Hand in a cloud. Two women by the bed and a man at the foot.

C. le roy dauid morut et rendi lalme a dieu.

89. 52 (3) *a*. *L*. a porch. A deacon holding a gold box (?). A knight. One in a tunic (red) crowns Solomon kneeling. A mitred bishop with crozier on *R*. blesses.

C. salomon le filz dauid fust corouney et fet roy de bethleem.

— 52 (3) *b*. Prayer for nones.

90. *L*. Church. A man working with trowel at window of porch, another with raised mattock. A boy holding a wooden basket. Solomon with crown and sceptre, attended by a young man.

C. le roy salomon fist fere le temple en ier*usale*m.

91. 53 (4) *a*. Buildings *R*. and *L*. *L*. a gold statue nude with spear on column. Solomon on a wooden seat, one hand up, faces *R*. An angel standing speaks to him.

C. la*n*gle dieu blama le roy salomon p*our* ce q*ue* il aora les ydoles countre le com*man*dement dieu.

92. 53 (4) *b*. *L*. open porch, two women sitting in it, one with a baby, the other holding two objects. Solomon stands face *R*. A prophet in cap face *L*. Tree on *R*.

C. le p*ro*phete blama le roy salmon p*our* soun peche.

93. 54 (5) *a*. Prayer for vespers.

*L*. a tower. Solomon bearded on throne, sword in hand. A soldier with raised sword holds the arm of a child. A dead child and two women on *R*., one kneels, one stands.

C. le roy salomon dona le iugement de deus fam*m*es pecheresses q*i* auoyent ev enfans en vn nuyt.

94. 54 (5) *b*. Porch on *L*. A bishop and a prophet (in cap) crown a young king seated between them. Two men on *R*.

Coronation of Rehoboam. The inscriptions cease here.

— 55 (6) *a*. Prayer at compline.

95. Buildings *R.* and *L.* *L.* a young king seated on red cloth on a backless seat, crown and sceptre, hand raised. A prophet in cap speaks to him.

Shemaiah (?) and Rehoboam.

96. 55 (6) *b.* Buildings *R.* and *L.* *L.* a young king in scarlet and ermine on a chair, points to *R.* On a sloping board on trestles lies Isaiah in white on his back, head to left, hands joined. Two men, one at head, one at foot, hold a cross-cut saw over him. A third on *R.* watches.

Martyrdom of Isaiah.

— 56 (7) *a.* From this point backgrounds are inserted, and there is much coarse repainting of xv cent. (?)

97. *L.* an old king on a seat. A prophet speaks to him. *R.* an executioner with raised sword beheads the second of three old men nearly nude. Tree on *R.*

Martyrdom of prophets or Maccabaean martyrs.

— 56 (7) *b.* *Text.* In eleuacione corporis Xp. Aue principium nostre creacionis.

98. Initial A, punctured gold ground. Acolyte kneeling with candle. Priest elevating the host. Altar with chalice, corporal and open book.

99. *Below.* Punctured gold ground. A broad cusped arch with tower on each side. Under it four Jews, two on each side of a hexagonal table. The two nearest table pierce a wafer with their daggers. Blood flows.

The miraculous host of Brussels (?).

100. 57 (8) *a.* ¾ page. Chequered ground, gold, pink and blue. Trees and rocks *R.* and *L.* Centre full face S. John Baptist in scarlet blue lined mantle, holding lamb on book.

101. *Below.* His Decollation. *L.* Building. *R.* Tree. Centre the headless body. The head on the ground. Behind it Salome with dish. *R.* The executioner leaning on his sword. Punctured gold ground.

102. 57 (8) *b.* ¾ page. Gold ground with pattern. Frame red, gold, blue. A bishop in mitre and pink chasuble, with crozier, blessing, on black and white pavement. S. Leonard (?).

103. *Below.* Buildings and two trees *R.* and *L.* Centre a man in a short white shirt, his hands extended, a broken manacle on *R.* wrist and rings on his ankles.

104. 58 (9) *a.* ¾ page, similar ground and frame. A bishop turned to *L.* blessing, vested as above, in blue chasuble with crozier. S. (?)

105. *Below.* Chequered ground. Two ladies kneel facing each other in blue mantles, spotted with white, red and black, lined with white, over red dresses. Each has a blank scroll arching over her head.

— 58 (9) *b.* Here begins a series of 49 salutations to the Virgin, each except the first occupying one page. They each begin Aue et gaude, and are written in alternate lines of blue and gold. Each page has two pictures. One leaf is lost after f. 68.

106. 1 *a.* In text an oblong miniature, half the breadth of the text, on gold ground. A prophet with blank scroll and book.

107. *b.* Joachim's offering rejected, chequered ground. Centre a gothic church, central lantern, quatrefoiled clerestory, pinnacled ends, rather Italian in form. From the *L.* end an arm issues and pushes Joachim (face *L.*) away. From the *R.* end an arm similarly pushes Anne away.

108. 59 (60) *a.* Prophet as before, on chequered ground.

109. Gold ground. Angel and Joachim. The angel faces *L.* with long scroll, speaks to Joachim, who has book and cap, like a prophet. Three clumps of trees.

110. 59 (60) *b.* II. *a.* David between two prophets on gold ground. Each has scroll. 1. Sicut spina rosam genuit iudea (mariam).

— 2. (David) De fructu ventris tui ponam super sede.

— 3. Ecce uirgo quonsipiet et pariet.

111. *b.* Angel and Anne, chequered ground. Similarly arranged, with trees.

112. 60 (1) *a.* III. *a.* Birth of the Virgin, chequered ground. In a red quilted bed lie Anne and the Virgin in her arms. Joachim in cap bends over the bed.

113. *b.* Gate on *L.* Tree. Anne embraced by Joachim. Trees *R.* Gold ground.

114. 60 (1) *b.* IV. *a.* Gold ground. Black and white pavement. Anne, her hand on the shoulder of the Virgin, who walks towards a canopied and curtained altar on white steps.

115. *b.* A mitred Bishop (nude) in bed. An angel with blank scroll stands at the foot. Chequered ground.

116. 61 (2) *a.* V. *a.* Chequer. *L.* The Church nimbed, stands holding a cruciform Church with spire. *R.* the Synagogue blindfold, her crown falling off a broken reed in *R.*, tables of Law fall from *L.*

117. *b.* Bishop throned on *L.* takes staff from *L.* of five men. Joseph, old, on *R.*

118. 61 (2) *a.* VI. *a.* A stone porch, the Virgin seated under it with book looks up at red angel in sky, above a tree. Chequered ground.

119. *b.* Trees *R.* and *L.* *L.* an angel by a hexagonal stone well holds a jug over it, towards the Virgin in red, who stretches out her hands for it.

120. 62 (3) *a.* VII. *a.* Chequer. Joseph married to the Virgin (with book) by a mitred Bishop (full face).

121. *b.* Gold ground, arched open building with towers *L.* and *R.* Inside, the Virgin in red, nimbed, sits on a wooden seat face *R.*, by her is a basin. In her *R.* hand she holds a cloth resting in the dish, and beckons with *L.* to a maiden in blue kneeling on *R.*

122. 62 (3) *b.* VIII. *a.* Gold ground, punctured. Under a rich portico with slender shafts, Gabriel kneels face *R.* with scroll *Aue-tecum.* Lily pot on black and white pavement.

123. *b.* Chequered ground. The Virgin not nimbed in red kneels on grass outside an open building, and washes the feet of a woman in white over blue seated in the building.

124. 63 (4) *a.* IX. *a.* Chequer. Under a rich portico (red stone) the Virgin kneeling by desk turns back to *L.*

125. 63 (4) *a.* *b.* Gold ground punctured. Tree *L.* Building *R.* *L.* the Virgin in blue and red, nimbed, repulsed by Joseph, nimbed, who goes towards the house on *R.*

126. 63 (4) *b.* X. *a.* Gold punctured. Trees *L.* and *R.* Visitation. The Virgin on *L.*

127. *b.* Chequer. Trees *L.* and *R.* *L.* the Virgin sleeps on a hillock. *R.* Joseph seated on a hillock turns round to *R.* A red demi-angel in air with blank scroll.

128. 64 (5) *a.* XI. *a.* Chequer. Nativity. Under shed, the Virgin on a red couch with open book. Joseph bends across the foot of the bed, above the child nude in wattled manger. The ox licks his hand. Ass on *R.*

129 *b.* Chequer and pavement. *L.* the Virgin led by Joseph. A man stands in front of a building, protesting. A woman half-length seen at window.

130. 64 (5) *b.* XII. *a.* Chequer, gold and pavement. Under a portico the Virgin sits up in bed (head to *R.*). Above her, the child in a tub, held up by a midwife

standing on *L.* *R.* of this latter kneels the second midwife (back turned) with *R.* hand raised.

(Aue etc. q*ue* p*er* p*ro*lis fecunditatem et p*er* illesam uirginitat*em* etc.)

131. *b.* Chequer. Trees *L.* and *C.* An executioner about to behead a woman, who kneels before a red building on *R.* Martyrdom of S. Anastasia, supposed to have been one of the midwives who attended the Virgin.

132. 65 (6) *a.* XIII. *a.* Gold, chequer and pavement. *L.* the three shepherds habited as civilians, with hands clasped. *R.* a portico, and under it the Virgin in bed kissing the swaddled child.

133. *b.* Gold. Trees *L.* and *R.* *L.* sheep. Shepherd stands. Dog on hind legs. *C.* shepherd seated looks up at demi-angel (red) in sky with blank scroll. *R.* Sheep. Shepherd with bagpipes.

134. 65 (6) *b.* XIV. *a.* Chequer and pavement. *L.* censing angel in dalmatic. *R.* Virgin on wooden throne, in blue lined with ermine over red, suckles the child (nude).

135. *b.* Gold. Trees *L. C. R.* Three kings crowned ride from *L.*, met by a man in red boots, with wand, bareheaded (Herod's messenger).

136. 66 (47) *a.* XV. *a.* Chequer and pavement. *L.* three civilians kneeling adore. *R.* the Virgin on a white throne. The child in red stands on her knee.

137. *b.* Gold with pattern, and pavement. *L.* the three kings stand. Herod throned on *R.* addresses them.

138. 66 (47) *b.* XVI. *a.* Chequer and pavement. *L.* a Cistercian monk face *R.* *C.* the Virgin crowned, on a rich traceried seat, the child in white stands on her knee, and caresses her. *R.* Joseph in cap, with stick.

139. *b.* Chequer, pavement; trees *R.* *L.* three doctors with open books. Herod on canopied throne addresses them.

140. 67 *a.* XVII. *a.* Gold with pattern. *L.* the three kings. Two on *L.* stand, crowned, with gold vessels. The third kneels bareheaded. The Virgin in white over blue, crowned. The child nude takes the vessel offered by the third king. Star above centre, in blue cloud.

141. *b.* Green hangings, and pavement. *L.* red demi-angel in air with blank scroll. *R.* the three kings in bed, nude and crowned, the one in centre sits up and takes the scroll.

142. 67 *b.* XVIII. *a.* Chequer. *L.* the Virgin crowned, white over blue, on a rich seat. The child in red on her knee handles coins heaped in a cup. Joseph (or a prophet) on *R.* watches.

143 *b.* Gold. Hillock *L.* Two men in armour, one with shield and sword stands on shore, one wades into the sea towards a ship. He has a tool in his hand. There are two ships and a boat without any sort of tackling.

144. 68 *a.* XIX. *a.* Gold with pattern. *L.* Herod on a pink throne. *R.* Two soldiers killing children. *C.* and *R.* weeping women.

145. *b.* Gold with pattern. Trees *L.* and *R.* *L.* the Virgin and child on ass. Joseph with cloak on stick leads it. *R.* hexagonal base. Two idols with shields, one breaks in half.

146. 68 *b.* XX. *a.* Gold, lined, and blue sky. Trees. *L.* Joseph with cloak on stick, and whip in *R.* following the (white) ass, which with the Virgin on it is disappearing under an arched gateway on *R.*

147. *b.* Chequer. Grove on *R.* *L.* the Virgin seated on a bank. The child lays some fruit in her lap.

148. 69 *a*. XXI. *a*. Gold, and pavement. Two doctors *L*. *C*. Christ throned, a writing-board on his knee. *R*. three doctors, one argues.

149. *b*. Gold, lined. Trees *L*. and *R*. *L*. the child Christ in red with hands raised. *C*. a boy in blue standing on a hillock about to fall, two fallen boys dead at his feet.

150. 69 *b*. XXII. *a*. Chequer. Trees *R*. *L*. a group of four, facing *R*. a man, two women with cusped nimbi, and a bride with wreath and cusped nimbus. *R*. Christ full face, bearded, with cross-nimbus, and book, in white lined with pink over blue. (He is bidden to the marriage.)

151. *b*. Gold, with lines. Tree on *R*. *L*. a boy. *C*. a boy in red, one hand raised points to fragments of a jug on the ground. *R*. Christ in blue, face *L*., points down, and up, to a jug, whole, in the air.

152. 70 *a*. XXIII. *a*. Chequer and pavement. A table. Five people seated behind it. Four have cusped nimbi. 1. A beardless man. 2. The Virgin. 3. Christ, with cross-nimbus. 4. The bride. 5. A beardless man. On the near side of the table, a boy in green, nimbed, S. Martial of Limoges, fills one of three long-necked jugs.

153. *b*. Gold, with lines. Trees and water. *L*. Christ stands with book. The devil, excited, a shaggy figure with horns and ears, approaches with arms out, and points to a rock on *R*.

154. 70 *b*. XXIV. *a*. Chequer. *L*. the Virgin (with book) stands behind Christ in white, holding a white cake in *L*. Three cripples kneel to him.

155. *b*. Gold, with lines. A line of six figures facing *R*. 1 and 2 are not nimbed. 3, 4, 5 are John, Peter and (?) James. 6 is Christ, who points to *R*.

From this point the lower pictures are left without later repainting.

156. 71 *a*. XXV. *a*. Black ground with gold, blue and red lines and ornaments. Under a building on four slender shafts Christ converses with three people, one on left, two (one the Virgin) on *R*.

157. *b*. *L*. an apostle nimbed holds the end of a halter. A young man in red faces *L*. and also holds the halter, which is attached to the head of a donkey coming out of a building on *R*.

158. 71 *b*. XXVI. *a*. Red, and gold lozenge pattern. *L*. two nimbed women, and a man between them: joined hands. *C*. an open altar tomb. Lazarus (small) in shroud sits on the edge. *R*. Christ with book faces *L*. hand raised.

159. *b*. A table. Behind it four people seated, 1 and 2 not nimbed, 3 Christ not nimbed, 4 a beardless man nimbed. On the nearer side stands Mary nimbed pouring ointment on to Christ's head.

160. 72 *a*. XXVII. *a*. Red, gold pattern. The Entry. Christ rides to *R*. Three men follow. Three face him, two are doctors with books.

161. *b*. A table. Behind it Christ between two nimbed apostles. On the nearer side Mary, not nimbed, kneels to wash Christ's feet.

162. 72 *b*. XXVIII. *a*. Black, gold pattern. The Entry. Christ rides to *R*. apostles follow, with books. *R*. a gate, and wall adjoining. A man with boughs stands on the wall, one in front of the gate, half nude, spreads his garment, one in the gate strips.

163. *b*. *L*. A young man face *R*. *C*. a Jew face *R*. pours money into the hands of Judas. Tree on *R*.

164. 73 *a*. XXIX. *a*. Pale brown, with gold and coloured pattern. Washing of feet. *L*. three apostles stand behind a bench, on which is Peter protesting. Christ kneeling washes his feet. The Virgin stands on *R*.

165. *b.* Trees *L. C. R.* The Agony. *L.* Three apostles sit and lie asleep. *R.* Christ kneels face *R.*

166. 73 *b.* XXX. *a.* Red and gold. The Last Supper. A table. Behind it Christ with John in his lap. Four apostles, two on either side. Peter on *R.* has a key. On the nearer side, two apostles crouch on the ground ; he on *L.* is Judas, who holds a fish in one hand and has no nimbus. Christ puts the sop into his mouth. The one on *R.* is nimbed and takes a plate off the table.

167. *b.* The three apostles ; James and John still sleeping. Peter sits up; he is touched by Christ, who faces *L.* and has a book. Tree on *R.*

168. 74 *a.* XXXI. *a.* Black, and gold ornament. The Betrayal. Peter on *L.* cuts off Malchus' ear. Judas kisses Christ. Five armed men on *R.*, one with lantern, face *L.*

169. *b.* Three armed men with lances face *R.* *R.* Judas face *L.* throws money on the ground.

170. 74 *b.* XXXII. *a.* Blue ; gold, etc. Christ nailed to the cross by three men. A fourth ties a cloth about his loins. On *L.* sits Pilate in pointed cap, holding an inkstand and writing INRI on a label. A Jew looks over it and protests.

171. *b.* Trees *L. C. R.* *C.* Judas in lilac buttoned coat hangs on a tree, his entrails protruding. A devil flies away from him.

172. 75 *a.* XXXIII. *a.* Red and gold. Christ crucified. The Virgin on *L.* John with book on *R.*

173. *b.* S. Veronicà nimbed, in white, takes the sudarium, with the face upon it, from the hand of our Lord who, carrying the cross, turns back towards her. Two armed men follow him and one in tunic and red hose carrying a hammer, who leads him by a cord at his waist, stops and looks back.

174. 75 *b.* XXXIV. *a.* Black, with pattern of gold, etc. *L.* Five nimbed women : two supporting the Virgin, whose heart is pierced with a sword. *C.* Christ on the cross. *R.* Three armed men, one with bucket offers the sponge.

175. *b.* *L.* and *R.* Two pairs of soldiers (not armed), one of each pair threatens the other with a dagger. In the middle, the seamless coat lies on the ground (pale brown).

176. 76 *a.* XXXV. *a.* Ground black, gold, etc. The Virgin and three women on *L.* Longinus kneeling, unarmed, with lance, points to his eye. *C.* Christ on the cross. *R.* Two armed men.

177. *b.* Trees *L.* and *R.* A man (Volusian) in long robes holds out money and takes a robe from a woman in red (Veronica).

178. 76 *b.* XXXVI. *a.* Red and gold. *L.* The Church, crowned and nimbed, stands holding a cruciform church with spire and facing *R.* *R.* The Virgin faces *L.* and holds the hand of one of four apostles without nimbi. This typifies her encouragement of them, and upholding of the faith of the Church, in the interval before the Resurrection.

179. *b.* The Deposition. *L.* Three women and the Virgin, who kisses Christ's hand. A man supports his body. *R.* John helps this last. Another with pincers detaches the left hand. Tree on *R.*

180. 77 *a.* XXXVII. *a.* Blue, with pattern. The Resurrection. A grey marble altar tomb. An angel kneels on each end. Four guards at the base. Christ with red cross and pennon steps forth.

181. *b.* The Burial. A man at the head and feet. Behind the tomb three women, and the Virgin, who kisses Christ.

182. 77 *b.* XXXVIII. *a.* Pale ground, with gold etc. The Harrowing of Hell.

Christ with cross and pennon stands on a door, below which is a bound devil. He leads Adam out of Hell Mouth. Nine other figures are visible, one has a gold mitre. Above is another devil.

183. *b.* Trees *L.* and *R.* *C.* Christ with Resurrection-cross, facing *R.*, takes the cover off a cylindrical well-mouth. A nude figure is seen within, supplicating.

184. 78 *a.* XXXIX. *a.* Black and gold; at the top, a blue cloud with red stars, and red rays descending on the Virgin and apostles, who, eighteen in all, are kneeling about a rock. (*After* the Ascension, when they were expecting the promise of the Father; so says the text here.)

185. *b.* Trees *L.* *C.* *R.* Noli me tangere. The Magdalene nimbed kneels face *R.* a casket before her. Christ has the Resurrection-cross.

186. 78 *b.* XL. *a.* Pale, with gold etc. Christ with Resurrection-cross stands on *L.* A crowd of thirteen, the Virgin and apostles, kneel to him.

187. *b.* The three Maries, one with casket: the tomb, across it lie the shroud and the lid. On the lid the angel is sitting.

188. 79 *a.* XLI. *a.* Red and gold. The Ascension. At the top a blue cloud, in which the feet of Christ are disappearing. Below is the rock with the footprints. *L.* the Virgin and six apostles. *R.* six apostles.

189. *b.* The journey to Emmaus. Christ on *L.* greets two on *R.* with books and staves.

190. 79 *b.* XLII. *a.* Black and gold. The Virgin crowned thrusts a female figure into an open gate, over and *R.* of which are four angels: another female kneels before her.

191. *b.* An embattled arch, a tower at each side. Under it a table and the two pilgrims of Emmaus, one is pulling up the tablecloth, the other surprised. On *R.* Christ walks out, looking back.

192. 80 *a.* XLIII. *a.* Black and gold. Three men on *L.* face *R.* *C.* The Virgin crowned holds a church and faces *L.* Four men on *R.* face *L.*

193. *b.* Christ with Resurrection-banner faces *R.* Five apostles (four nimbed) come towards him. The last emerges from a building on *R.*

194. 80 *b.* XLIV. *a.* Red, with gold. Blue cloud, with dove. A bench runs across: seated on it on *L.* are four apostles turning to *R.* *C.* the Virgin. *R.* four apostles turning to *L.*

195. *b.* Two porches on *L.* and *R.* connected by an embattled wall. Ten apostles in a group, and foremost of them Thomas (the 11th), who kneels and touches Christ's side. The latter has the cross and banner.

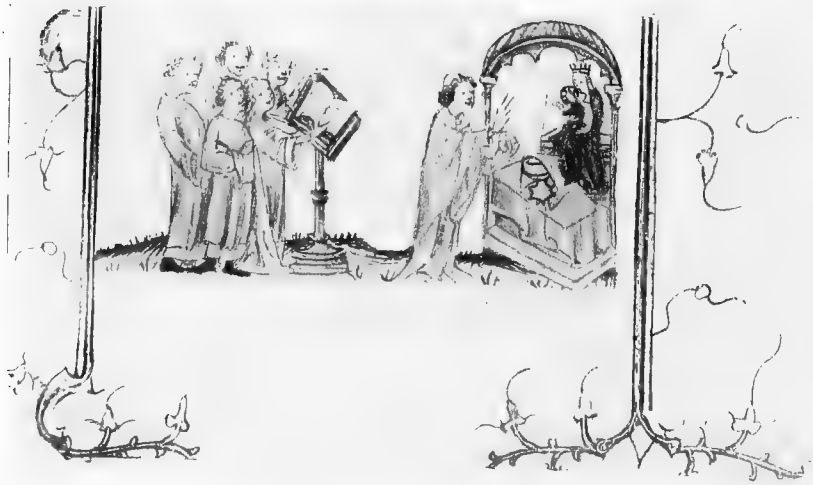
196. 81 *a.* XLV. *a.* Pale, with gold (a silk thread at the top of the leaf). The Virgin dead on a bed (head to left). Behind the bed in the centre stands Christ, blessing and holding the soul, a small female figure draped, seated on his arm. *L.* John and five apostles. *R.* Peter with key and five apostles.

197. *b.* Towers *R.* and *L.* connected by embattled arch. Angel kneels and offers a palm to the Virgin, seated on a bench.

198. 81 *b.* XLVI. *a.* Red, with gold and blue. The Coronation of the Virgin. Two figures only, seated on a bench. Christ has the orb by him on the *R.* and is not crowned.

199. *b.* *L.* a large building. In front of it stands Christ face *R.* holding a gold disc with a horizontal line across it, and beckoning to *R.*

200. 82 *a.* XLVII. *a.* Black, with gold. *L.* a group of six people, three crowned, two mitred, one in cardinal's hat. In front of them the Virgin kneels with arms spread,



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crowned as mediatrix. *R.* facing *L.* stands Christ with orb, blessing, attended by four angels.

201. *b.* Continuation from XLVI. *b.* *L.* and *R.* Rocks with trees. *C.* Two beardless apostles in a boat, one with paddle, the other pulling in a net. Both are nimbed and face *L.* towards Christ. The water is full of fish.

82 *b.* *Text.* Per hec uerba tuorum p*re*conia gaudior*um*.

202. *Lower margin. Centre.* Either a coffin covered with a white pall, or else a table covered with a cloth. At each end stands an apostle with a book, he on *R.* beardless. Behind, full face, Christ with a book resting on the table, and held in both hands; cross nimbed.

203. 83 *a.* *Text continued. Centre* a rock with a hole in it. Half length standing in this with hands joined in blue over white, nimbed, is S. Mary Magdalene. *L.* and *R.* are two lions and beyond them *L.* and *R.* an elephant with castle, and a unicorn. In the upper angles, two half length angels, coming out of clouds.

204. 83 *b.* A church, of which the sides are open. In it the Magdalene lies dead, in shroud, with two lamps hanging over her. Outside on *R.* facing *L.* sits a white monk in a chair, bearded, reading from a book on a desk. This is S. Maximin of Aix.

205. 84 *a.* ¾ page. Pale, with gold etc. Facing *R.* S. Helena in crown stands holding the cross upright. Facing *L.* and looking up at her is a digger in red tunic, who lifts up a second cross, a third lies by. Pick and spade lie before him.

206. 84 *b.* ¾ page. Same ground. A young ecclesiastic in red chasuble, and dalmatic and alb, with lamb, and cross on book, blessing. Trees *L.* and *R.* and on the ground, or in holes in it, three rabbits and an elephant with castle. This should be John the Baptist. There are traces of an earlier outline showing the hairy garment.

207. 85 *a.* ¾ page. Black, with gold. In a rocky landscape full face stands S. George on the dead dragon; in large mantle, red tunic and armour, with lance. Close by him on *L.* kneels the princess with hands spread. Castle on *R.* The outline of a crucifix inclined to the *L.*, with lines proceeding from the feet, is visible below the painting. I have little doubt that the princess was originally S. Francis receiving the stigmata.

208. 85 *b.* ¾ page. Red, with gold. S. Catherine of Siena stands with spread hands facing *R.* In a blue starred cloud appears a six-winged Christ on the cross. Below this is a square table or desk with cloth, and book: an earlier outline below this I cannot decipher.

209. *Below.* The same saint almost prostrate; with desk and book before her. *R.* a canopied altar with image.

210. 87 *a.* Frontispiece to the Hours. ¾ page. *Matins.* Pink ground with gold ornaments. *L.* a lady kneels face *R.* in rich headdress (close), ermine bodice with pink sleeves and gold fastenings, and blue skirt and mantle, on a wooden seat: the Virgin crowned in blue lined with scarlet over pink holds the Child, nude, with cruciform nimbus, who blesses the lady. In the border on *R.* are four little angels playing instruments. The only text is DOMINA in richly ornamented letters.

211. 96 *b.* *Lauds.* ¾ page. Black, with gold. The Visitation: a towered gate on *L.* In the turrets, two angels blow trumpets. The Virgin embracing Elizabeth. A tree on *R.*

*Memoriae attached to Lauds.* The Holy Ghost. The Trinity. The Cross. S. Michael. S. John Baptist. S. John Evangelist. Epiphany. SS. Peter and Paul. S. Stephen. S. Andrew. S. Laurence. S. Christopher. S. Thomas of Canterbury (name erased). S. Nicholas. S. Leonard. S. Catherine. S. Margaret. S. Mary Magdalene.

212. 118 *a*. *Prime*. Blue, with gold. Nativity. The Virgin in bed suckles the Child (in red). Behind, wattled manger with ox and ass, at foot Joseph with stick, asleep.

213. 125 *a*. *Tierce*. Pale, with gold, etc. Adoration. The foremost king only kneels. The Child nude. The Virgin on a canopied throne, crowned.

*Sext*. A leaf gone.

132 *a*. *None*. A space left blank.

135 *b*. *Vespers*. A space left blank.

214. 142 *a*. *Compline*. Black with gold. Massacre of the Innocents. Herod *L*. throned. Two soldiers, three women, four children.

215. 150 *b*. ½ page. Black and gold. A bishop (S. Edmund of Canterbury) in bed, nude, mitred, with joined hands. At the foot of the bed facing *L*. the Virgin crowned, with a blank scroll.

151 *a*. Frontispiece to the Seven Psalms and Litany.

216. ¾ page. On a black ground, a lozenge intersecting a quatrefoil, red and gold ground, white frame. In this is Christ on the rainbow, full face, showing his wounds, the *R*. hand blessing, the *L*. depressed. On the *L*. the Virgin, on the *R*. John the Baptist, both kneeling. In the spandrels, the Evangelistic Emblems with blank scrolls. Below. *Domine ne*, in large gold letters on white.

*Lower margin*. A crowd of figures rising from graves, a pope, bishop and king among them. In the upper corners two demi-angels with trumpets.

217. 151 *b*. Com*m*ent n*ost*re dame resuscita saint jorge. *L*. an angel leads a white horse to *R*. The Virgin crowned beckons to S. George in shroud, who steps out of an altar tomb between two trees.

218. 152 *a*. C. Saint jorge monta sus soun destrier tout arme. The angel holds a tunic. The Virgin crowned holds a visored helmet with red crest to S. George, who, armed, in peaked helmet, with lance, sits on a white horse with red trappings.

219. 152 *b*. C. S. jorge abat de sa launce tous ceus quil encountra. S. George riding to *R*. with lance pierces the first of five mounted men.

220. 153 *a*. C. S. jorge tua .i. roy qui estoit enemy a n*ost*re dame et tut son host. He kills a mounted king with his sword: a knight by the king, a second one flying.

221. 153 *b*. C. n*ost*re dame leua .i. clerc qui la seruoit. The clerk nude in white bed with red pillow. The Virgin crowned, in white over red, with book, arranges the coverlet.

222. 154 *a*. C. n. d. aporta a manger a .i. clerk. The Virgin in blue dress, crowned, sits on a seat by the head of the bed, holding a basin; the clerk turns to her.

223. 154 *b*. C. le dyable vint en guise de femme et beisa le pape (erased). An altar with canopied altarpiece of the crucifixion. The Pope, in peaked crown, embraces a woman. Tree on *R*.

224. 155 *a*. C. le pape se confesse a .i. saint hermite. Altar on *L*. with red cross on it, the pope in white seated weeps, the hermit holding his crown kneels, facing *L*. A red-roofed house on *R*.

225. 155 *b*. C. le pape entra en la chapele n. d. et luy cria mercy de soun pecche. Tree on *L*. The pope kneels, face *R*. to an altar with an image of the Virgin and child.

226. 156 *a*. C. le dyable vient au pape ov li chaunta sa messe en guise de fame et luy tempta. Altar with altarpiece of Virgin and Child and two saints. Chalice and host. The pope in blue chasuble bows to a crowned woman with attendant maid.

227. 156 *b*. C. le *p*ape p*ar* g*ra*nt repentance fit couper sa mein et ardoir en .i. fu et n. d. li aporta lendemein arere. Two clerks sing at a desk. The pope. An altar with chalice. The Virgin on *R*. of the altar takes his hand.

228. 157 *a*. C. le pape mercy n. d. de sa bounte. A gate, a woman with crossed hands goes towards it. The Virgin crowned, face *R*. The pope kneels to her.

229. 157 *b*. C. ꝫ. d. enseigna a .i. moine seculier son aue maria. Altar with image of Virgin and child. A white monk prostrate holds over his head a blank scroll. The Virgin, attended by a red-winged angel.

230. 158 *a*. C. le moine morut et c. ses f*re*res le uindren*t* insuer et trouere*n*t vn fleur. Five white monks face *R*.; the foremost touches a lily with five flowers. A man in tunic digs, facing *L*.

231. 158 *b*. C. le dyable noya .i. moine qui estoit sergant a n. d. A stone bridge, rising in the centre, five-arched. On it a brown devil pushes a white monk over headlong.

232. 159 *a*. C. n. d. sacha le moine de li abbe et le resuscita. The bridge as before; on it the devil, howling. The monk rising out of the water: the Virgin leaning to *L*. holds his hand.

233. 159 *b*. C. .i. abbe par entisement du dyable rompy et enporta le tresor de labbe. A green and grey devil with book. The abbot in white strikes a locked chest with the wrong side of a hatchet.

234. 160 *a*. C. labbe et le dyable romperen*t* les portes de labbe et enportunt le tres*or*. An arched door, a monk in it, three more outside talk and front *R*. The abbot follows the devil, who breaks a door on *R*. with hatchet.

235. 160 *b*. C. lacouent troua lo*r* treso*r* emble. Church, red-roofed, on *L*. Five white monks, excited. The devil goes off on *R*.

236. 161 *a*. C. le couent fist mestre labbe v scep et mistrent le treso*r* deu coste ly. Church, with two monks seen through window. Four monks surround the abbot, whose legs are in the stocks and his hands tied behind. Bags and a cup lie in front: one hits him, one jeers: the stocks have four holes and no lock.

237. 161 *b*. C. n. d. com*m*anda seint michel qil amenast le diable deuant li qil auoit tempte son sergant. The devil struggles with averted face in Michael's arms, the Virgin standing face *L*. points toward him.

238. 162 *a*. C. n. d. hosta le moine hors de scep et mist le dyable en son lu et vn g*ra*nt piere en son col. The Virgin faces *R*. The devil bowed forward, in the stocks (two-holed), his paws tied behind. Michael lays a stone on his back.

239. 162 *b*. C. ꝫ. d. remet labbe en son cloistre. A red-winged angel. The Virgin facing *R*. The abbot turns towards her, with joined hands, at the door of a building.

240. 163 *a*. C. le couent oyrent le dyable qui estoit v scep crier hydeusement et senfuirent de paour. Church on *L*. Five white monks in confusion, the devil in the stocks sitting in air, with hands tied behind him.

241. 163 *b*. ¾ page. (After Ps. L.) The verse Ne reminiscaris—de peccatis nostris. Red and gold ground. *L*. A lady kneeling face *R*. in white over blue, and two wardens behind her, she kneels on the steps of an altar of grey marble with a white cloth, through which the sigillum marked with a cross is seen. On the altar stands a crucifix. Above the centre, the Divine Hand is seen out of a cloud.

Follows a list of Psalms, and Memento domine Dauid on the bottom of the next page.

242. *Lower margin*. C. le couent de pria n. d. q*e* les deliurast du dyable. Covered altar on *L*. with image of the Virgin and Child. Five white monks kneel to it. *R*. a door, and by it the stocks with devil sitting in them with bound hands.

243. 164 *a*. C. seint michel du com*m*andement n. d. enchasa le dyable en enfer. A tree on *L*. Michael with raised sword. The Virgin in a cloud, half length. *R*. the hind quarters of the devil disappearing in the earth.

244. 164 *b*. C. le couent cria mercy a labbe q*ua*nt il uirent le miracle q*e* n. d. auoit fet p*or* li. The abbot with pastoral staff seated. The five monks kneel to him. Towered gate on *R*.

245. 165 *a*. C. vne abbaesse estoit enseinte et de p*ri*aunt n. d. ky li eidast p*ar* sa pite. An altar-table, undraped, with red cross on it. Abbess in red, prostrate. The Virgin, face *R*., gives a nude child to an angel.

246. 165 *b*. C. du com*m*andement n. d. langle aporta lenfant a vn hermite p*or* li garder. The angel gives the child to a bearded hermit sitting in the door of a red-roofed church.

247. 166 *a*. C. labbesse fu accuse a lesuesque et li tasta sa mameles et la troua net et pure. A bishop in white with mitre and crosier: hand stretched towards a nun in white. *R*. the abbess in red, and two white nuns.

248. 166 *b*. C. vne moine enco*n*tra vne fame marieie et li beisa et son seigno*r* les espia. An embattled building. A youth in the door points to *R*. The monk in white and lady in blue and red, embrace between two trees.

249. 167 *a*. yci est le moine et la dame mis en ceps. Two men point to *R*. The lady and the monk in the stocks, which have four holes and a lock. A page on *R*. is tying the monk's hands behind.

250. 167 *b*. C. le moine et la dame criunt a n. d. mercy et eyde. Trees *L*. and *R*. The monk and lady in the (six-holed) stocks, each praying.

Saints commemorated in the Litany, with Apostles, Barnabas, Luke, Mark, Marcialis. With Martyrs, Eustace, Alban, Oswald, Edmund, Edward. With Confessors, Hyllari, Vedastus, Amandus, Medard, Germanus, Augustine, Cuthbert, Johannes, Jerome, Benedict, Giles, Eligius, Bothulph, Leonard. With Virgins, Fredeswyda, Ursula, Mildreda, Etheldreda, Milburga, Sexburga, Radegunda.

251. 168 *a*. C. n. d. ad deliure le moyne et la dame de ceps et .ij. debles son lyes en lo*r* luy (=lieu). Tree on *L*. The Virgin with book pulling the hair of a devil who sits with tied hands in the stocks. An angel on *R*. ties the hands of a second, also stocked.

252. 168 *b*. yci demaunde le moine coment estes deliuers de ceps. Two civilians point *R*. to the monk, who faces them. Church on *R*.

253. 169 *a*. yci sont la moine et la dame deliuers et ij deybles sunt en ceps. Three white monks in terror. The two devils in the stocks, which are here simply two boards fastened with pegs.

254. 169 *b*. yci n. d. amene le moine en son cloistre et la dame en sa chaumbre. Gate on *L*. Monk entering it. The Virgin with arm extended to him and the lady, who enters a door on *R*.

255. 170 *a*. C. le couent crient mercy a lo*r* abbe p*or* le trespas qil aint fet en countre luy. Trees *L*. and *R*. The monk standing with books. Four monks kneel to him.

256. 170 *b*. C. le chiualer crie mercy a sa dame p*or* la bele miracle q*e* n. d. at fet p*or* lamo*ur* de lui. Trees *L*. *C*. and *R*. The husband bows towards the lady, who extends her hand.

257. 171 *a*. C. vne laborer coupe sa gaumbe et n. d. seigne et il est garri. A hatchet on *L*. The woodman with long-tailed hood and tunic sits with wounded leg and joined hands. The Virgin raises his leg.

258. 171 *b*. C. amoras parla p*ri*merement a deyble p*or* auer de ce benis. Amoras in hood and red gown. The devil face *L*. holding a bag.

259. 172 *a*. C. amoras vendy sa fame a deible et lui memes le fit homage. Amoras kneels to the devil, who is seated and holds a bag.

260. 172 *b*. C. amoras vint a meson et troua aset dor et deargent. A youth with sack on shoulder. Amoras takes it from him and points *R*. to a table with gold and silver plate, two chests, one of gold and one of silver, and a wooden bar with clothes hanging on it.

261. 173 *a*. C. amoras et sa fame chiuachaunt de ver le deble. Trees *L*. and *R*. The wife, riding astride, follows Amoras in tunic, spurred, both on white horses, to *R*.

262. 173 *b*. yci en g*ra*nt tristesse la fam*me* amoras dost deuant lymage n. d. Trees *L*. and *R*. A church with two wide arches. In *L*. are seen a priest and acolyte at mass, in *R*. the wife kneeling.

263. 174 *a*. C. n. d. chiuachaunt od amoras ver le dyable em semblaunce de sa fam*me* li nount sachaunt. Trees *R*. and *L*. Amoras and the Virgin, crowned in red, ride side by side.

264. 174 *b*. C. le deables senfuer*un*t q*ua*nt n. d. veint o amoras en semblaunce de sa femme. The Virgin crowned. Amoras turns round to her. *C*. a tree. *R*. Two devils going *R*.

265. 175 *a*. (no titles). *Litany to the Virgin*. Trees *L*. *C*. *R*. *L*. Theophilus in red gown and hood faces *R*. *R*. The virgin in blue gown and hood over head turns *L*.

266. 175 *b*. Tree *L*. Theophilus sits on a bench and talks to two devils also seated. A third stands on *R*.

267. 176 *a*. Tree *L*. Theophilus on the bench, with ink horn, writes a scroll on his knee. Three devils talk to him.

268. 176 *b*. A devil draws away one of two curtains hung on a rod. A bishop nude and mitred in a blue bed.

269. 177 *a*. Theophilus. The Bishop in blue cope, white undergarment and mitre, has one hand in an open chest full of money, and turns to him.

270. 177 *b*. Two men carrying sacks. Theophilus with glove in one hand looks toward them; a third man on *R*. puts down a bag on the ground, by a covered cup.

271. 178 *a*. A messenger kneels and presents a covered cup. Theophilus and a second man dressed like him, with a cap, seated on a bench.

272. 178 *b*. A horse with red saddle and stirrups faces *R*., tied to a tree. Theophilus spurred, kneels facing *R*.

273. 179 *a*. (continued). Five boys in white, singing, at a lectern. A priest with the host before a canopied altar; on it is the chalice, with corporal, and behind it a statue of the Virgin and Child.

274. 179 *b*. Trees with birds *R*. *C*. The Virgin crowned approaches Theophilus in tunic, who sleeps under a tree. Rabbit on *R*.

275. 180 *a*. A nimbed angel. The Virgin crowned has a birch-rod raised in *R*. hand, and with *L*. holds the forelock of a handcuffed devil. A second devil on *R*.

276. 180 *b*. (Per hec uerba reuerencie et honoris.) Angel red-winged and nimbed. The Virgin crowned hands the bond with seal to Theophilus kneeling. Trees *C*. and *R*.

277. 181 *a*. (yci vn) home fist couenaunt o vne peinto*r* de fere vn ymage de n. d. The painter in tunic faces *R*.: the other man, in long robe holding gloves, points to a bracket on *R*. and looks *L*.

278. 181 *b*. (Sancta et inter sanctos post deum singulariter sancta.) A devil hastening *R*. The painter on a ladder, which leans against the picture of the Virgin and Child on the bracket, looks *L*.

279. 182 *a*. A devil with a rope, a second (rubbed) with hook, pulls at the painter: a third by the ladder, which is broken, pulls his leg. The Virgin in the picture holds his hand.

280. 182 *b*. A tower with open door. A woman gives a garment to, and receives gold from, a Jew in red and blue. An open chest, with gold, on *R*.

281. 183 *a*. Embattled cusped arch with red roof. Black and white pavement. A woman kneels and holds the host. Two boys hold the houselling-cloth. Two priests in white are (on *L*.) with houselling-cup. Altar, with chalices on *R*.

282. 183 *b*. The woman holding the host receives a garment from one of two Jews. House on *R*.

283. 184 *a*. *L*. and *R*. two Jews watching. *C*. a table: two Jews pierce the Host with daggers. It bleeds.

284. 184 *b*. A woman kneels, and tears open her dress. The Virgin crowned and holding a red flower on a wooden seat. The Child, with orb, bleeding, stands on her knee.

285. 185 *a*. The Virgin crowned kneels. Christ on a wooden seat. *R*. hand raised. *L*. hand resting on orb, which is on the seat.

286. 185 *b*. (Domine Ihesu Christe fili dei uiui.) Two Jews beardless with hands tied behind, in tunics, are dragged by ropes to their feet, along the ground past a tree, by two horses, with two riders.

287. 186 *a*. Embattled and turreted arch. A woman puts a Host into a chest.

288. 186 *b*. The same arch. The woman, distressed. Two men surprised. Open chest, in which lies the body of a child.

289. 187 *a*. A church on *L*. A woman holding a nude child, whose head is in her mouth. A pope, in blue and white, with red book, sits on *R*. surprised.

290. 187 *b*. *R*. and *L*. Two youths hold the ends of a houselling-cloth. Behind it two priests, one with houselling-cup. In front three boys kneel, the middle one receives.

291. 188 *a*. A domed oven on *L*. with flames. The Virgin crowned holds the head of a boy. A man (his father) holds his legs. A house on *R*.

292. 188 *b*. ⅔ page, much rubbed. No ground. A king full face on a throne in white. A sword upright in his *R*. hand, his *L*. with a white glove on it raised. On the *R*. Death in white, with a red buckler, holds two darts in his *L*. hand, with one of which he pierces the king's breast.

*Below*. Three devils, two almost erased; they are shaggy and white. Two appear to be thrusting upwards at the king with weapon. A tree on *R*.

Inside the cover is painted a coloured drawing of a shield (xvii cent.) with helmet and mantling, and a motto partly cut off below. ...ruras—Dos misquitas peminteis.

## 49. Horae.

Vellum, size $7\frac{3}{4} \times 5\frac{1}{2}$, ff. 96 + 1, 24 lines to a page. Cent. xv (1420–30). English: acquired in 1808.

In quires of 4 and 8 leaves: two leaves seem to be lost, one after f. 21 (a picture of S. Katherine), one after f. 26 (a picture of S. Anne): ff. 36, 37 are transposed.

Contents:


Kalendar in red and black . . . . . f. 1
Memoriae, with later additions on blank pages . . f. 7
Viz. The Trinity
(inserted. S. Richard of Chichester
Robert Earl of Oxford).
S. Christopher
(inserted. *Te Deum* of the Virgin).
S. George
(inserted. SS. Ciricus and Julitta).
S. Nicholas
(ins. "*Laudamus te*").
S. John Baptist
(ins. English prayer. Blessed lord god).
S. Paul
(ins. S. John Evangelist).
S. Thomas Becket
(ins. *Aue, domine Jhesu Christe*).
S. James the Great
(ins. *Sancta mater domini*).
S. Katherine
(ins. S. Elizabeth).
S. Mary Magdalene
(ins. *Deprecor te domina*).
S. Margaret.
S. Anne.
Hours of the Virgin . . . . . f. 28
The seven joys (*Virgo templum trinitatis*) etc. . . f. 46 *b*
Prayers to the five wounds, etc. . . . . f. 49
Prayer of Bede, on the seven words . . . . . f. 50 *b*
Seven psalms and Litany . . . . . f. 54
Followed by a later insertion on two blank pages, in English, of the xxi points of the Passion.
Vigils of the Dead . . . . . f. 65
Commendationes animarum . . . . . f. 78
Psalter of S. Jerome . . . . . f. 86
Followed by insertion, *versus sancti Bernardi. Illumina oculos meos* . . . . . f. 93 *b*
Psalms of the Passion . . . . . f. 94
Followed by insertion, *Letania de S. Maria* . . f. 96 *b*

The *Marks of ownership* are few. Perhaps the shield in No. 18 may be one.

The Kalendar is of Sarum use. Inserted are a few obits:

Jan. 15. Obit*us* Rob*er*ti ffyzhewe ep*iscop*i London*ie* a*nn*o do*mini* m°. cccc^mo^. xxxv°. (=Robert Fitz-Hugh, 1431—5). On Feb. 15, Ap. 5, May 27 are erased entries by the same hand.

On June 27 in the same hand is one partially erased: Obitus d*omi*ni thome epy (? Thomas Rodburn of S. David's; his date of death is not known). I can as yet find no English Bishop named Thomas who died on June 27.

On Oct. 12 Wenfridi is inserted in a late hand, and on Nov. 21 is an erased entry.

In the Litany we have among *Confessors:* SS. David, Edward, Edmund, Thomas, Boniface, Odulf (of Utrecht), Donatian (of Bruges). *Virgins:* SS. Brigida, Elizabeth.

The provenance is probably the west of England, but the book has Flemish connexions.

The border and initials of decorative work are good: and the full page miniatures very carefully done: the historiated initials are less successful.

The book is undoubtedly English: it should be compared with No. 51, a later and coarser, but very interesting MS.

The grounds of the miniatures are almost all pink, with a scrolled ornament in gold.

1. Full page. *Memoriae.* S. Christopher bearing Christ across a river to *R.* In the river is a man in a sailing boat: on the left bank a cell with a palisade round it, and a hermit in black holding a lantern.

2. Full page. S. George, dismounted, attacks a toad-like dragon with his sword: broken spear with pennon in the dragon's mouth. On a rock on *R.* kneels the princess with a lamb on a string attached to her hand.

3. Full page. S. Nicholas as bishop with crosier, on a black and white pavement, blessing.

4. Full page. S. John Baptist among rocks and trees, clothed in a sheep-skin, of which the head hangs at his feet: he holds a book with a tiny lamb on it.

5. S. Paul among rocks and trees; a sword balanced on its point in his girdle.

6. S. Thomas of Canterbury, in a blue chasuble, kneels at an altar draped with a cloth worked with a Paschal Lamb: on the altar is a chalice falling over, and a mitre: there is an altar-piece of the Virgin and Child, in white, with rays all around them: behind, two knights attack him with sword and dagger.

7. Full page. S. James the Great among rocks and trees, holds a curious curved staff, with a white cord wound round it.

8. Full page. S. Mary Magdalene on a pavement, in blue, holds a casket.

9. ,, S. Margaret, in blue, a fillet on her head, holding a small red cross, emerges from a green dragon, on a pavement. About her head hover three small blue angels.

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10. *Hours of the Virgin. Matins.* Border, with two monsters. Initial. Annunciation: angel on *L.* with scroll *Aue—tecum*: lily-pot in centre.

11. *Lauds.* Initial: the Betrayal: Christ in black, kissed by Judas: Peter and Malchus on *L.*, three soldiers on *R.*

12. *Prime.* Initial: Christ in black between two soldiers, before Pilate in blue with ermine collar.

13. *Tierce.* Initial: the scourging: three figures.

14. *Sext.* Initial: Christ in black bearing the Cross, which the Virgin tries to support: three soldiers in front.

15. *None.* Initial: Christ crucified: the Virgin on *L.*, S. John, bearded, on *R.*

16. *Vespers.* Initial: the Deposition: the Virgin and S. John on *L.*. Joseph supports the body, Nicodemus looses the feet.

17. *Compline.* Initial: the Entombment: behind the tomb, the Virgin, S. John, and another: Joseph and Nicodemus place the body in the tomb.

18. *Vigils of the Dead.* Full page. A funeral: the coffin is covered with a green pall, which has two shields on it; one is obscured, the other bears *azure* a ship *or*. At the foot stand two mourners; at the head, a priest sprinkling the coffin, and behind him four singers, one with a face absurdly foreshortened.

19. *Commendationes Animarum.* Full page. Two angels in air bear a cloth filled with souls (nude children). On the earth below are four souls. Above, God the Father, half-length, is seen in the clouds, in a triple crown.

20. *Psalterium S. Hieronymi.* Full page. S. Jerome as cardinal, seated at a massive writing-table of horse-shoe form, writing on a long scroll, which hangs over the desk:

Domine ne in furore tuo arguas me neque in ira tua corripias me. Miserere mei domine quoniam infirmus sum, sana me domine quoniam conturbata sunt omnia ossa mea in quaternnionibus bucina.

[Fw. 40. Searle 16.]

## 50. Horae.

Vellum, size 4 × 2¾, ff. 180 + 4 blank, 14 lines to a page. English work of cent. xv (1450?). Purchased in 1891. In gatherings of 8 leaves.

Contents:

The Kalendar is lost.

| | |
|---|---|
| The fifteen Oes, mutilated, begins in No. 10: (*lati*)*tudinem et magnitudinem vulnerum tuorum;* followed by five similar prayers | f. 1 |
| Memoriae | 5 |
| Horae beatae Mariae uirginis secundum usum Anglie | 18 |
| Seven psalms and Litany | 82 |
| Vigils of the Dead | 110 |
| Commendationes animarum | 149 |
| Psalms of the Passion | 172 |

*Marks of ownership:* on the fly-leaf at the end is: *Anno domini* 1501 *sexto die Septembris Thomas Tyrnere de Taplowe optulit beate marie hunc librum in nomine Henrici Aleyn Amici sui;* which is twice repeated with other scribblings.

In the Litany we have none but the ordinary Sarum Saints invoked, e.g. 'Swichine' and Editha. On f. 46, in *Lauds*, a *Memoria* of S. Thomas of Canterbury has been completely erased.

The picture work is all very rough: it is confined to small historiated initials: there are rough borders to the first pages of the Horae, the Seven Psalms, the Vigils of the Dead, the Commendations, and the Psalms of the Passion.

1. *Memoriae.* Initial: S. John Baptist standing in a landscape holds a nimbed lamb.

2. — — S. Thomas of Canterbury kneels in blue chasuble by an altar in a vaulted church: on *L.* two men, one with raised sword.

3. — — S. George, on foot in armour, and white tunic with red cross, pierces the dragon, in a landscape.

4. — — S. Christopher with staff walks to *L.* through a river: Christ, with orb, on his shoulders: bank and trees behind.

5. — — S. Mary Magdalene, standing in a landscape, holds a gold casket.

6. — — S. Katherine standing on the Emperor Maximian, crowned, holding a sword; a wheel behind her: low wall and arras behind.

7. — — S. Barbara standing, with palm: tower on *R.*

8. — — S. Margaret emerging from the back of a dragon: her skirt seen in its mouth: low walls and arras behind: cloud above.

9. *Lauds.* Initial: the Visitation; two figures in a landscape, the Virgin on *L.*

10. *Prime.* — The Virgin and Joseph kneel: the Child between them, the Dove over it.

11. *Tierce.* — Two shepherds look up: sheep between them: rays above.

12. *Sext.* — The three kings, two stand, one kneels bare-headed: the Virgin and Child on *R.*

13. *None.* — The Presentation: the Virgin and Child on *L.* at an altar: Simeon on *R*: a man behind in the centre.

14. *Vespers.* — The Massacre of the Innocents. On *L.* a mother holds a child: *C.* soldier with raised sword: *R.* Herod seated.

15. *Compline.* — The Flight into Egypt: the Virgin and Child on the ass led to *R.* by Joseph. Trees behind.

## 51. Horae.

Vellum, size 7 × 5, ff. 140, 21 lines to a page. English work of cent. xv (1440—50). Purchased in 1890 from Quaritch.


| | |
|---|---|
| Memoria of S. Antony | f. 1 *b* |
| Kalendar, in red and black | 3 |
| Memoriae, with later insertions (see below) | 9 |
| Hour of the Virgin | 35 *b* |
| Salve-regina, farced | 71 |
| O intemerata | 75 |
| The seven joys | 78 |
| Prayer to the Five Wounds, etc. | 80 |
| Seven Psalms and Litany | 86 |
| Vigils of the Dead | 98 *b* |
| Commendationes animarum | 114 *b* |
| Psalms of the Passion | 124 *b* |
| Psalter of S. Jerome | 129 *b* |


The abundance of later insertions and curious suffrages in this book makes it convenient to depart from the ordinary plan of this Catalogue, and to describe the written matter and pictures as they occur together.

The work is very rough, but the pictures have the appearance of being copies from good foreign originals.

f. 1 *a*. Blank except for a line in a hand of cent. xvii *Diva fave studiis Virgo Maria meis.*

1. 1 *b*. A so-called 'wood-cut' of S. Antony, measuring 4 × 3½ in. and occupying half the page. It is to all appearance a rude drawing on the vellum, coloured with flat tints. There is a rough border: then, on a green ground semée with yellow flowers, stands the saint turning to *L*. He has a yellow crutched stick, a gold nimbus, brown cloak and black and gold scapular: a book in his *L*. hand, and fire about his feet: a hog on its hind legs on *R*.

The rest of the page has his antiphon and collect.

2 *a*. *Memoria* of S. Thomas the Apostle in a hand of circa 1500.

2 *b*. *Memoria* of S. Eustachius in a hand of circa 1500.

3. Kalendar: this is of ordinary Sarum type for the most part: Cuthbert is inserted in a very late hand.

9 *a*. *Memoria* of S. Ninian in the hand of circa 1500 (see above).

2. 9 *b*. Frontispiece to the 'Fifteen Oes.' Full page, bordered. In the centre stands Christ in blue over scarlet with *R*. hand slightly raised: in *L*. an open book, inscribed *Ego sum via veritas et vita.* He stands on a marble pavement: behind him two small angels hold the ends of a blue and gold carpet: above his head hangs a blue canopy of conical form: red ground with gold pattern.

The opposite page has a border and good initial.

2. 15 *a*. *Memoriae* of SS. Philip and James (hand of 1500).

3. 15 *b*. Frontispiece to *Memoria* of the Trinity. Full page, bordered: ground, red and gold. The Trinity (of the 'Italian' type, *i.e.* the Father holding the crucifix): the Father in triple crown and blue mantle: the Dove above the head of the crucified Son: two small angels hold a carpet, slate coloured and gold, behind.

16 *a*. Border and initial.

4. 17 *b*. Full page. S. John Baptist in landscape with conventional trees and towers. He wears a pink and blue mantle over brown and carries a nimbed lamb.

18 *a* is bordered, 18 *b* has four later lines erased.

19 *a*. *Memoria* of S. Bartholomew (1500).

5. 19 *b*. Full page. S. Thomas a Becket on *R*. in blue chasuble kneels at altar with chalice. The foremost of three knights behind him, in blue surcoat, sticks a dagger into the back of his head. This knight has gold shoulder pieces. The second has silver shoulder pieces and red surcoat, the third a grey surcoat. Walls of church green, roof blue, pavement green and black.

20 *b*. 21 *a*. *Memoria* of S. Matthias (1500).

6. 21 *b*. Full page. S. George in white surcoat with red cross, and gold shoulder pieces, on a white horse with red caparisons rides *R*., and pierces a brown dragon. Behind on *R*. kneels the princess, holding a lamb by a string. Hills and a city with the king and queen on the walls.

22 *b*. 23 *a*. *Memoriae* of S. Matthew and SS. Simon and Jude (1500).

7. 23 *b*. Full page. S. Christopher wades to *L*. through stream with rocky shore. The child Christ sits on his shoulders. A hermit with lantern kneels on *R*. bank. Behind on *L*. is a windmill, and on *R*. a town.

24 *b*. 25 *a*. *Memoria* of S. Hugh (1500).

8. 25 *b*. Full page. S. Anne. Ground as in No. 1. S. Anne in white wimple and green cloak over scarlet, sits with open book. In front of her, full face, sits the Virgin in blue, crowned, holding the Child nude. A small angel on *L*. kneels and holds a gold vessel.

26 *b*. 27 *a*. *Memoria* of S. Cuthbert (1500) and these words: (?) Gerard Smith is a knaue And a base. 1(?5)90.

9. 27 *b*. Full page. S. Katherine. Red, and blue ground. She stands on green and black pavement with low stone wall behind. She has mantle of blue and ermine over scarlet and ermine, yellow hair, crown, sword, a half-figure of Maximin with sword at her feet, a wheel behind her.

29 *a*. *Memoria* of S. James the Great.

10. 29 *b*. Full page. S. Mary Magdalene, in landscape with trees, river and town, holds a casket.

31 *a*. *Memoria* of S. James the Less.

11. 31 *b*. Full page. S. Barbara, with book, stands looking *L*. towards a stone tower with peaked blue roof. A smaller tower stands by it. Landscape as before.

32 *b*. 33 *a*. Hymn, etc. for S. Armigilus in a hand later than 1500.

S*anct*e dei p*re*ciose
Aduocate gloriose
confessor Armigile
Saluatorem dep*re*care
nos a malo liberare
gutteq*ue* grauamine.

Tibi vt p*ron*unciare(t)
mortem celumq*ue* parare(t)
missus erat Angel*us*
Tua virt*us* dep*re*cetur
n*os*tra mors p*ro*nuncietur
a celo diuinit*us*.

Hoc in mu*n*do du*m* vixisti
p*er* virtutem Jh*e*su Chr*i*sti
tuis s*anc*tis p*re*cib*us*
Tactu pallii adiuuisti
plures quos post eruisti
suis a langorib*us*.

Morbos en*im* vniu*er*sos
multa plebe circu*m*spersos
sanasti mirifice
Juua ergo omnes gentes
in te s*anc*te confidentes
confessor Armigile.

Sim*us* deo vt parati
Qua*n*do erim*us* vocati
a p*re*senti seculo
Et post hui*us* vite cursu*m*
p*er*fruam*ur* tecu*m* sursu*m*
s*anc*tor*um* consorcio.

Ora pro nobis beatissime confessor Armigile vt p*er* te liberemur a morborum omni grauamine.

Oremus.

Deus qui beatum Armigilum confessorem tuum mirabilibus et innumeris decorasti miraculis, concede propicius ut nos ab omni aduersitate mentis et corporis semper liberemur, supplicacionemque nostram ac audicionem votiuam consequi mereamur et feliciter ad eterne beatitudinis consorcium eius precibus perducamur. Per.

12. 33 *b*. Full page. Ground as in No. 1. S. Margaret in red and blue emerges from the back of a large dragon. Her skirt protrudes from his mouth. She holds a small gold cross in her joined hands and faces *L*. In *L*. upper corner is Christ half-length.

13. 35 *b*. *Hours of the Virgin. Matins.* Full page. The agony in the garden. In front, the three apostles. Christ on *R*. kneeling at a rock with a chalice on it: *L*. a palisade and Judas pointing the way to soldiers.

14. 41 *b*. *Lauds.* Full page. The Betrayal. Malchus in front. Peter on *R*. sheathes his sword. Judas and Christ. Soldiers on *L*. Landscape.

15. 47 *a*. *Memoriae de sancto spiritu.* Initial. The Dove nimbed, on blue ground.

16. 47 *b*. Initial. S. Michael in white, blue wings, pierces a black devil. Ground red and gold.

17. 48 *a*. Initial. SS. Peter with key, and Paul with sword. Stone wall, and red ground.

18. 48 *b*. Initial. S. Andrew with cross on blue and gold ground.

19. 48 *b*. Initial. S. Laurence in green dalmatic over alb, with gridiron. Stone wall, red ground.

20. 49 *a*. Initial. S. Stephen in blue dalmatic over alb, stone on forehead, red ground.

21. 49 *b*. Initial. S. Nicolas. Bishop with pastoral staff. Wall, and blue starred ground.

22. 50 *b*. Initial. All Saints. Seven nimbed figures. S. (?) Bartholomew with knife, a bishop, S. Paul.

23. 52 *b*. *Prime.* Full page. Christ in dark robe with bound hands (covered with his sleeves). Soldiers on *L*. Pilate on *R*. in ermined cap, blue robe, raised hands, wooden chair. Tiled pavement, and vaulted roof.

24. 56 *b*. *Tierce*. Full page. The Scourging. Two tormentors. Christ bound back to a green pillar. He stands on the base. Red and gold wall, blue vaulting.

25. 59 *b*. *Sext*. Full page. Bearing the Cross. Soldiers precede, one leads Christ by a rope to his waist. S. John and the Virgin follow. Landscape and city.

26. 62 *b*. *None*. Full page. Christ crucified. Three nails. Title. S. John supports the Virgin on *L*. A priest and two others on *R*. City behind.

27. 65 *b*. *Vespers*. Full page. The Deposition (rubbed). One on a ladder carries Christ. S. John and Virgin on *L*. Another apostle and a man kneeling on *R*. Title on Cross. City behind.

28. 67 *b*. *Compline*. Full page. The Entombment. Joseph (?) at the head, Nicodemus (?) at the foot. The Virgin, another Mary, and S. John stand on the further side of the pink marble tomb. S. Mary Magdalene kneels on the nearer side. City, with chimney-like turrets, behind.

29. 71 *a*. *The Salve Regina*, farced with rhyming quatrains after each word or phrase. Initial. The Annunciation. The Angel on *L*. in red dalmatic, with scroll *Aue—tecum*.

30. 75 *a*. *O intemerata*. Initial. The Virgin and Child on blue ground.

31. 78 *a*. The *Septem Gaudia*, '*Virgo templum trinitatis*.' Initial. Presentation of the Virgin. Joachim and Anne on *L*. The Virgin on the steps: no other figures.

32—37. 80 *a*—80 *b*. *Prayers to the Five Wounds*. Initials representing 1 and 2 the Hands of Christ, 3 the five red wounds on a blue ground, 4 and 5 the Feet of Christ.

38. 81 *b*. *Ad ymaginem christi crucifixi*. Initial. Christ on the Cross. *L*. The Virgin. *R*. S. John.

39. — *Ad crucem christi*. Initial. A Tau cross on green mound.

40. — *Ad caput christi*. Initial. The sudarium with the Holy Face on a blue ground.

41. 82 *a*. *Ad sanctam* (sic) *Johannem Euang*. Initial. S. John with gold cup standing. Wall and red ground. Rays from right.

82 *b* etc. *Oratio uenerabilis bede presbyteri de septem verbis christi in cruce pendentis*. If it be said every day, the devotee 'per triginta dies ante obitum suum uidebit gloriosam uirginem mariam in auxilium sibi preparatam.' f. 83 *a* has full border and initial to this prayer.

42. 86 *a*. *The Seven Psalms and Litany*. Full page. The last Judgment: red and gold ground. The Virgin and S. John Evangelist kneel on earth, six people rising between them. Christ on rainbow with globe under his feet, shewing his wounds. Two angels in air with trumpets.

The Litany is of the ordinary Sarum type.

43. 98 *b*. *Vigils of the Dead*. Full page: a funeral in Church. Red vaulting. Blue pall with gold cross on the coffin. On *L*. of it five coped clerks singing at lectern. Four or five black mourners sit and stand on *R*.

44. 114 *b*. *Commendationes animarum*. Full page: red and gold ground. Two open graves in earth. Above two angels, in blue with green wings, hold the ends of a white cloth in which kneel two naked souls. Above, in blue sphere, the bust of Christ with orb.

45. 124 *b*. *Psalms on the Passion*. Full page: red and gold ground. In the Tomb stands Christ, nude (rubbed), surrounded by the instruments of the Passion. A blue cloud surrounds the middle of his body. The Instruments are: cross with title, crown of thorns, ladder, lance, reed and sponge, centre-bit, hammer, three nails, pincers,

sword, two scourges, column with ropes, cock, seamless robe of a dull red, casket, two dice, cloth with spots of blood, and a white object, probably the 30 pieces of silver.

129. Prologue to S. Jerome's Psalter.

46. 130 *b*. *Psalter of S. Jerome.* Full page. Red and gold ground. *L.* S. Jerome seated at desk in cardinal's robe and hat. Tiled floor, the lion lies thereon. A bookshelf with blue curtains, on the shelves are glasses, bottles and books.

139 *a*. Suffrage for S. Roch (hand of 1500).

139 *b*. 140 *a*. English receipt (cir. 1500). *Pro Morbo caduco.* Take xij candills of the lengthe of y^e^ cheyfe joynt of y^e^ hand, and the xiij candill als lang as iij of the sayd xij and gar syng on messe of the holy gost and gar leyght the sayd xiij candills and apun euery candill wryhte on name and apvn the lange candill Jhc and apun the ryght syd sante peter and apun y^e^ lyeft syd sante paulle and apun ylke an of the oy^er^ candills sette a name of the xij appostylls so y^t^ vi stand on the on syd and vi apon the toy^er^.....and heyd wheylke of the candills indureth the longest and to the same Appostyll the seyk body must woue to fast the evyn to breyd and water whylle he levys, etc.

## 52. Horae.

Vellum, size 6 × 4½, ff. 128, 18 lines to a page. Cent. xv (1460?). Acquired in 1810. In gatherings of 8 leaves: $a^8$ (wants 1, 3) $b^4$ (wants 4) $c^8$ $d^8$ $e^6$ $f^2$ (wants 1) $g^8$ $h^8$ $i^6$ (+6* carne) $k^6$ $l^8$ $m^8$ $n^8$ $o^8$ $p^8$ (wants 7) $q^4$ $r^6$ $s^8$ $t^8$ (+ 2).

Contents:

| | |
|---|---|
| Memoria of S. Mary Magdalene | f 1 |
| End of a mutilated prayer followed by the 'Prayer of S. Brandan': *Libera me, domine* | f. 2 |
| The Fifteen Oes in Latin | f. 3 |
| Hours of the Virgin, and of the Cross, intermixed and misbound | f. 10–32<br>f. 56<br>f. 94–100 |
| Salve Regina, farced with rhyming verses in Latin | f. 33 |
| O intemerata | f. 37 *b* |
| Obsecro te, domina | f. 39 |
| Ave mundi spes | f. 41 *b* |
| The Seven Joys of the Virgin | f. 44 |
| Ad crucifixum | f. 47 |
| Seven psalms and Litany | f. 57 |
| Office of the Dead | f. 71 |
| Commendationes animarum | f. 101 |
| Psalterium de passione Domini | f. 111 |
| Psalter of S. Jerome | f. 117 |

Leaves are lost after ff. 30, 32, 56, 93, 100, 102, 127.

*Marks of Ownership.* A note on the fly-leaf says: 'This MS was originally brought from Sudley (= Sudeley) Castle in Glou-

cestershire.' On the silver clasps is a leopard's head erased, on its neck a bend with three crosses crosslet.

The provenance is difficult to settle. The Kalendar is gone, the Litany exactly coincides with that of No. 53 and invokes: SS. Osward (= Edward), Oswald, Alanus, Lambert, 'Wallepaxe' as *Martyrs:* SS. Bavo, Audoen, Dunstan, Philibert, Leonard, Botulpe as *Confessors:* SS. Brigida, Christina, Genouefa, Sexburga, Milburga, Ossatha, Radegundis, Anastasia, as *Virgins.* I cannot identify S. Wallepaxus.

The style of art is curious, the figures quite weak, but the borders to the principal pictures very rich and good. Possibly the book was written in Flanders, but it has English connexions.

No. 1. *De S. Magdalena. Noli me tangere.* Christ, wounded, with spade and long robe. The Magdalene with casket.

2. *Oratio ad ihm xp̄m.*

Christ stands, blessing, with book *Inscr. Ego sum via veritas vita.*

3. *Horæ B. V. M. Matins.* Annunciation. Scroll *aue—tecum:* beautiful border, man and dragon.

4. *Lauds.* Visitation. Hilly country.

5. *Vespers.* Massacre of the Innocents. Herod throned, with bloody sword: a child lies bleeding before him: one executioner and a mother.

6. *Vespers of the Cross.* Deposition. God above.

7. *Compline of the B. V. M.* Flight into Egypt.

8. *Nones of the B. V. M.* Presentation. Altar cloth with crosses on it.

9. *Ad crucifixum.* Erection of the Cross. The title is being put on. A rope round the arm of the Cross to elevate it. Four executioners.

10. *Tierce of the Cross:* the Scourging.

11. *Vigil. Mort.* Funeral in Choir.

12. *Horæ de S. Cruce. Matins.* The Agony. Peter, James and the *Virgin* (?) inside the garden paling with Christ, who prays. A chalice and host on the bank above Him. God appears in sky.

13. *B. V. M. Prime.* Joseph and Mary adore Christ: Angel, ox, and ass.

14. *Tierce.* Angel (scroll: *gloria in excelsis*) and shepherds.

15. *Psalterium de passione Domini.* Half figure of Christ, terminating in a cloud, hovers over tomb. He is wounded and crowned with thorns. About Him are *Instr. of the Passion.* Cross, title, spear, scourge, whip, purse, reed, sponge, sword, cock, nails, ladder, pincers, hammer, lantern, robe, dice, ? weight. Thirty silver pieces, pail, swords (2), cloth.

16. *Psalterium S. Hieronymi.* St Jerome in cell as Cardinal. The lion places a paw on his knee. Scroll on his desk: *sanctus jheronimus.*

[Fw. 17. Searle 25.]

## 53. Horae.

Vellum, size $9\frac{1}{4} \times 6\frac{3}{4}$, ff. 181 + 4 blank, 20 lines to a page. Cent. xv (1460–70). Acquired in 1812.

In quires of 8 and 10 leaves: several leaves lost.

Contents:


| | |
|---|---|
| Kalendar (Jan. Feb. wanting; in black and red, not full) | f. 1 |
| Prayers, to the Guardian angel, to SS. Philip and James, and SS. Simon and Jude | f. 7 |
| Memoria (of all Apostles and Evangelists) | f. 9 *b* |
| The xv Oes | f. 10 |
| Memoriae | f. 16 |
| Hours of the Virgin (secundum usum Angliae) | f. 27 |
| Salve Regina, farced | f. 75 *b* |
| O intemerata | f. 80 |
| Obsecro te | f. 81 *b* |
| Seven Joys of the Virgin | f. 85 *b* |
| Seven penitential Psalms | f. 92 |
| Fifteen Psalms of Degrees | f. 99 |
| Litany | f. 105 |
| Office of the Dead | f. 115 |
| Commendationes animarum | f. 144 |
| Psalms of the Passion | f. 155 |
| Psalter of S. Jerome | f. 176 *b* |
| Prayers and Hymns in a later English hand, a rubric in English, of seven certain Masses and their virtues | f. 180 *b* |


Leaves are lost before f. 1 (Jan. Feb.), after f. 9 (xv Oes), after f. 16 (Memoriae?), after f. 88 (Prayers to the Virgin).

The Kalendar is for the most part of Sarum type; each page has a column containing the first syllable of the name of the saint for each day, and these form memorial verses. For instance, July has: Jul. proces. martini. trans. Thome. Benedicque. Serichin. Ken. Arnul. Mar. Prax. Mag. Ap. Crist. Ia. An. Dor. etc. S. Leofridus Abbas (June 21) and S. Wenefrida (Nov. 3) occur. The word 'papa' is erased, but not S. Thomas Becket's name, save in the Litany.

The Litany is almost identical with that of the MS last described. We have: SS. Edward, Oswald, Alanus, Wallepaxe (Martyrs): Bavo, Audoen, Dunstan, Philibert, Leonard, 'Botulpe' (Confessors): and the Virgins are the same as those enumerated above.

In both we have the suffrage 'ut regibus et principibus nostris,' etc.

The work is of a high class: the writing English, and also in great part the ornaments and pictures; the residue are Flemish.

Sometimes, as on ff. 6, 7, an inferior hand has meddled with the borders. Characteristic of the book are the drawings in blue on a blue ground, and in gold on a pink ground, which we find in many of the initials.

Floriated ground. No. 1. Full page. Before *Orationes ad proprium angelum.* Angel with coloured wings, in white, full face, stands over a grave, with pickaxe and shovel crossed, and white disc, on it; and holds medallion with bust of death. Two scrolls: Omne quod est nichil est preter est deum. Respice quod prodest presentis temporis euum.

2. Full page to *Memoriae* of apostles. Six compartments. 1. Peter with key. Paul with sword in a room. 2. John with cup. Andrew with cross; floriated ground. 3. James the Great with hat and staff. Jude nothing: in landscape. 4. Thomas with lance, James the Less with club, chequered ground. 5. Simon with saw. Matthias with hatchet in a room. 6. Bartholomew with knife. Matthew a similar knife: in a landscape.

3. Full page. John the Baptist, walking to *R.* carrying lamb, in landscape. Four medallions in corners. Two gold on pink, two gold on blue. 1 and 2, monks with pastoral staff, 3 with book, 4 with staff.

4. George armed on horse, pierces small brown dragon. Princess with lamb, crowned, kneels behind. City behind on *R.* by a river. As in No. 3, 4 medallions at the corners. 1 has sword, 2 sword and windmill, 3 sword, 4 mace and ears of corn or arrows.

5. Christopher carrying Christ. Hermit (Dominican) with lantern. Landscape. Four medallions. Monks with pastoral staves and books: one is erased.

6. Catherine kneeling, hailstones fall on breaking wheels. Emperor, and four attendants, astonished. God, crowned, and two angels above, in red.

Medallions 1, 3. Crowned virgins.

2 do. with arrow, Christina, 4 with cross, Helena.

7. Barbara with palm and book by tower. Chequered ground. Corners 1, 2, 4, Virgins. 3 = Apollonia.

Margaret, picture lost.

8. *Hours of B. V. M. Matins.* Agony. Christ; and three apostles sleeping. Cap on rock. Behind, Judas in pink and yellow, pointing: above, God, as in No. 6: soldiers get over paling. Corners = Angels.

9. *Half-page. Matins.* Annunciation, scroll. *Aue—tecum*: lily pot. At *corners*, Angels. Above, the Father and angels in blue. Dove on ray. Landscape seen through open door.

10. *Lauds. Half-page.* Salutation. Two figures and good landscape. Elizabeth, old. Corners, Angels.

11. *Initial. Memoriae.* Of the Holy Ghost. Dove on rainbowed glory. Floriated ground.

12. *Initial.* S. Michael in white, coloured wings, with sword and shield stands on devil.

13. *Initial.* Peter with key. Paul with sheathed sword, on pavement. Wall and floriation.

14. *Initial.* Andrew, with saltire cross and open book. Landscape.

Eus in Ad vespas.
adiutorium meum
intende. Domine ad
adiuuandum me fe
stina

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15. *Initial.* Lawrence. Deacon with gridiron and book. Landscape.

16. — Stephen. Deacon in blue. Stone in both hands and one on his head. Landscape. Chequered ground.

17. — Nicolas. Bishop, pastoral staff. Three children in tub in room. Landscape seen through a window on *R.*

18. — All Saints. Bartholomew with knife: Cornelius, tiara and horn, takes his hand. Thomas or Matthew with square. Two other apostles. A Cardinal, a Bishop.

19. — John supports Virgin kneeling at foot of cross on which is Christ. Landscape: floriated ground.

20. *Full-page to Prime.* Christ brought by soldiers before Pilate. Corners, Angels. So in 21, 23, 24. Here the windows are drawn in silver.

21. *Half-page.* Mary and Joseph adore. Joseph with staff is uncovering his head. Ox and ass. The Father and two Angels in red above.

22. *Initial. Prime of Cross.* Joab kisses and stabs Amasa. Neither in armour. Landscape, and floriated ground.

23. *Full-page to Tierce.* Scourging by three, two are soldiers. Pilate, a priest, and two more watch. Christ is bound, back to a marble column.

24. *Half-page.* Three shepherds look up. Small red angel in air with scroll. Landscape with castle, gibbet and two bodies: also two wheels with bodies on them.

25. *Initial. Tierce of Cross.* Job on seat on left, Devil with hook on right, wife with rake, strike him. Floriated.

26. *Sext.* Christ bearing the cross. A spiked tablet hung at the hem of his garment. S. John and Virgin follow. Simon takes arm of cross. Soldiers and Jews precede. One soldier pulls the rope at Christ's waist.

27. *Half-page.* Adoration of kings. None black. Joseph absent. Gaspar kneels, crownless.

28. *Initial.* Abraham with sword, sheathed, bids Isaac with faggots go onward to a draped pink altar with wooden step and gold altarpiece.

29. *None. Full page.* Crucified, wounded in side. Virgin swoons. John and Magdalene support her. Three soldiers on *R.* Landscape.

30. *Half-page.* Circumcision on altar, performed by mitred priest; two other Jews, Joseph, Virgin and maid. Chequered ground.

31. *Initial to None of Cross.* Joab pierces Absalom hung by hair on tree. Soldier behind with halbert. Landscape and floriated ground.

32. *Full-page to Vespers.* (Deposition) gone. *Half-page.* Massacre of the Innocents in a room. Two dead children, one swathed, one in a frock, on the floor. Herod with sword and courtiers to right. To left two soldiers attack two mothers with children.

33. *Initial.* Three figures in room, to left one in long robe bites his sleeve; to right one in red and white, and one in a short tunic, who speaks to him. David, Nathan, Uriah?

34. *Compline. Full-page.* Entombment. Magdalene with casket, kisses Christ's hand. Virgin, John, and one woman, nimbed. Joseph and Nicodemus at the ends of the tomb. Chequered ground.

35. *Half-page.* Flight, three figures. Landscape.

36. *Initial.* Jonah is put, head downwards, into fish's mouth, by sailor out of a boat decked over; another sailor with oar. Chequered ground.

37. *Initial. Salve uirgo uirginum.* Annunciation. Gabriel in green, kneels, scroll, *aue—tecum.* Lily pot. Floriated ground.

38. *Initial. O intemerata.* Virgin and Child seated in room. Angel kneels offering an apple.

39. *Initial. vij gaudia B. V. Mariae.* 1. Presentation. Virgin goes up steps. Joachim and Anne, nimbed, stand at bottom. No priest.

40. *Initial.* — — 2. The Sibyl, crowned, shows to kneeling Octavian, whose crown is on the ground, a red Virgin and Child in air. Landscape.

41. — — — 3. Adoration of Kings. Star above. No Joseph.

42. — — — 4. Resurrection. Christ, in white ground, shewing wounds, with cross, steps out of grave. Three guards.

43. — — — 5. Ascension with Virgin, feet only of Christ seen.

44. — — — 6. Pentecost with Virgin in midst, dove on her head. All the Apostles seated. Blue and floriated ground.

45. — — — 7. Birth of Virgin. Anne in bed holds her, swaddled. A maid administers caudle out of bowl with spoon.

46. *Full page. vij Psalms.* Last Judgment. Christ on rainbow, his feet on the globe; round and above, Virgin and apostles. Red trumpet-angels. Below Peter ushers two souls into gate. Four rise from flaming graves. Two devils carrying off two more souls. On *R.* are flames among rocks, and behind, in the centre, a river with heads rising from it. Corner medallions, souls in flames. A fine painting.

47. *Full page. Officium Mortuorum.* Service in church. Hearse with three mourners and acolyte near it. Behind five priests at desk, the middle one in almuce, reading. Two others coped, with almuces on their arms. Corners: S. Denis carrying his head; an ecclesiatic with wafer or chalice. Two Bishops with pastoral staves.

48. *Full page. Commendationes animarum.* Below, three open graves. In mid-air two angels with coloured wings, behind, a cloth with three souls, priest, man, woman. Above the Father, half length, triple crown, open book. Red floriated ground. Corners: four saints, a soldier, a civilian, two monks.

49. *Full page. Psalmi de passione Domini.* Christ standing in tomb surrounded by emblems, crowned with thorns. On ground thirty gold pieces, hammer, flagon and basin, lantern. Above, pillar and cock on it, scourge and whip, sword, bust of Judas with bag on neck, represented as kissing. Three nails, lance, Veronica, cross, title, pincers, robe, ladder, reed and sponge: bust of Pilate (?). Corners: Angels.

50. *Full page. Psalterium Sancti Hieronymi.* Jerome as Cardinal face *L.* standing, book in hand, in a room. Lion crouches at feet. Chair behind him. Bookcase half covered by curtain. Statue of Virgin and child on a bracket. Corners: Clement, anchor. Cornelius, with horn. Pope with ring. Jerome with book.

[Fw. 136. Searle 62.]

## 54. Horae.

Vellum, size $6\frac{3}{4} \times 4\frac{3}{4}$, ff. 176, 20 lines to a page. English work of cent. xv (1480). Presented by Samuel Sanders, M.A., Trinity College, Oct. 18th, 1892.

The first gathering is of 6 leaves, the remainder are of ten leaves each.

Contents:


| | |
|---|---|
| Kalendar, in red and black | f. 1 |
| The xv Oes in Latin | 8 |
| Memoriae | 17 |
| Hours of the B. V. M. 'secundum usum anglicorum' | 38 |
| Salve Regina, farced with rhyming verses | 73 |
| Obsecro te, domina | 78 |
| O intemerata | 80 *b* |
| The seven joys | 83 |
| Prayers to the crucifix, etc. | 86 *b* |
| Prayer of Bede on the seven words | 91 |
| Seven Psalms and Litany | 97 |
| Office of the Dead | 115 |
| Commendationes animarum | 139 |
| Psalterium de passione domini | 154 |
| Psalter of S. Jerome | 162 |


Leaves are lost after f. 57, at the beginning of Prime, and after f. 68, containing Nones and Vespers and part of Compline.

*History.* The Kalendar contains several unusual saints, mostly Irish: Feb. 11, Goloneta, V.: Mar. 5, Kyeranus, Ep.: Mar. 11, Senaldus, Ep.: Mar. 17, Patricius, Archiep. in red: Ap. 11, Gullacus, Ep. (= S. Guthlac): May 16, Brandanus, *Martyr:* June 1, Clarus, Ep.: June 9, Edmundus, Ep. in red: June 10, Patricius, Ep. in black: Sept. 25, Finbarius, Ep. (of Cork): Oct. 15, Wulfrannus, Ep. in red: Dec. 17, Lazarius, M.: and the following English saints are entered in red: *Mar.*, Edward, Cuthbert: *Ap.*, Richard: *May*, Dunstan, Augustine: *June*, Richard, Edward, Albinus: *July*, Thomas Canthuariensis, Swithun: *Sept.*, Cuthbert: *Oct.*, Hugo, Edward: *Nov.*, Edmund Arch., Hugo Ep., Edmund Reg.: *Dec.*, Thomas of Canterbury erased.

The Litany contains no names of Irish saints: it invokes SS. Swithun, Edward, Cuthbert, Edmund, Oswald, Bernardinus, *Confessors:* Petronilla, Gertrudis, Clara, Ursula, *Virgins.* There are two notes in English in the Kalendar of late xvth, or early xvith century. At Ap. 15 we read 'barnet the xv. apll of Est*er* day an$^{o}$. i. m. [iiii$^{c}$] lxxj': and in the lower margin 'The feld of barnet was the xv. day of Ap$^{i}$ll an$^{o}$. i. m$^{l}$. iiii$^{c}$. lxxj. and ther was slayn the erll of Warwyk and hys brod$^{r}$ marcas montygew and kyng harry the vj$^{te}$ browgth to the tour of London and that day was Est*er* day.'

On May 4 is the note 'teusbery feld a°. i. m^l. iiij^c. lxxj': and in the lower margin 'Tevysbore felld was the iiij^th day of May an°. m^l. iiij^c. lxxj. and ther was slayn pri[ns] Edwarde Kyng harys sone the vj^te and ys buryed at Tevy[s]bere.'

In some of the prayers the feminine gender is used, showing that the book was intended to be used by a lady.

On f. 1 is

'Donum Thomae Selbye Arm: 5th May 1719.
Rad*ulpho* Thoresby Leod:'

This is Ralph Thoresby of Leeds, the great Yorkshire antiquary, and historian of Leeds. The volume has also the recent bookplate of the Rev^d the Hon. Edward Petre.

1. *The xv Oes. Frontispiece.* Full-page picture, with border.

Christ stands full-face, under a canopy, in a room with blue vaulted roof, and two windows: He is blessing, holds an open book, with the leaves outwards, and has a golden globe between or beneath His feet. On either side of Him kneels a small angel. Christ wears a blue mantle lined with green over a purple robe.

The opposite page is bordered, in all cases.

2. *Memoriae. Of the Trinity.* Full-page: in a room like that in No. 1 is the Father, seated, supporting in front of Him the crucified Son. The Dove is absent: the Father wears a triple crown.

3. — *Of S. John Baptist.* Full-page: he stands full-face holding a book, and on it a nimbed lamb: water, trees, hills, and two towered buildings, all very badly drawn, form the background.

4. — *Of S. John Evangelist.* Full-page: he stands turned to *R.*, in a room (cf. No. 1), holding a gold cup in which is a small serpent.

5. — *Of S. George.* Full-page: he is mounted on a white horse with red trappings, has plate-armour, and pierces with his lance a brown and gold dragon. A landscape behind, like that in No. 3: in the *R.* corner kneels the princess, a lamb by her.

6. — *Of S. Christopher.* Full-page: the child Christ, with orb, is on his shoulder: he walks to *R.* through troubled waters: conventional rocks in the foreground, and a landscape behind.

7. — *Of S. Anne.* Full-page: seated on a high-backed chair, in a room (cf. No. 1): the Virgin, crowned, stands before her and reads from a book on her knee.

8. — *Of S. Mary Magdalene.* Full-page: as No. 4, save that she holds a palm and a golden casket.

9. — *Of S. Katherine.* Full-page: crowned, with sword, a wheel behind her; Maximin, with scymitar, lies at her feet: surroundings as in No. 1.

10. — *Of S. Barbara.* Full-page: in the centre a tower with green spire: S. Barbara, with book, stands on *R.*, facing *L.*, and touches the tower: on either side are trees, and a hill on *L*: sky starry, and a cloud above emitting rays.

11. — *Of S. Margaret.* Full-page: room as in No. 1, but with barred windows: S. Margaret emerges from the back of a snake-tailed lion: she holds a small gold cross.

12. *Hours of the B. V. M. Matins.* Full-page: the Agony in the Garden. Within a wattled enclosure kneel the three apostles and Christ. He faces *R.*, and on a rock by them is a gold cup. Towers and trees in the background.

13. *Lauds.* Half-page: the Betrayal. Judas nimbed. Peter and Malchus are on the *R.* of Christ: there are three soldiers and two Jews. Landscape behind.

14. *Memoriae in Lauds.* Small pictures in the text.

*Of the Holy Ghost.* The Dove, with spread wings, rayed, on a green mound with flowers: starry sky.

15. *Of S. Michael.* A stone wall, shaped like three sides of an octagon: above it, red and gold ornament. S. Michael, in blue mantle over white, pierces the devil with a golden cross-staff.

16. *Of S. Laurence.* He wears a blue dalmatic, and has book and gridiron: background as No. 15.

17. *Of S. Stephen.* As No. 16: he holds stones.

18. *Of S. Nicholas.* In blue cope, with large crozier: background as No. 15.

19. *De tempore.* Altar, with blue and gold frontal, and green side-hangings or 'riddles.' On it, a chalice and host; background as No. 15.

20. *Tierce.* Half-page: the Scourging: Christ is bound with His back to the column: there are two tormentors.

21. *Sext.* Half-page: the Bearing of the Cross: on *R.* are two Jews, on *L.* the Virgin and S. John.

The pictures to Prime, Nones, Vespers and Compline are gone.

22. *Salve Regina.* In text: the Virgin and Child seated on grass: background as No. 15.

*The Seven joys.* In text: the Virgin, a young girl, facing *R.*, descends a flight of nine steps in a vaulted hall.

23. *Prayer to the Crucifix, etc.* In text: two angels kneel in front of the open sepulchre: red and gold background.

24. In text: three tau crosses on a mound: blue and gold background.

25. ,, : bust of Christ with floriated nimbus on blue ground.

26. ,, : the right hand, wounded: red and gold ground.

27. ,, : the left hand, wounded: blue and gold ground.

28. ,, : the heart, wounded, and four other wounds around it: blue and gold ground.

29. ,, : the right foot, wounded: blue and gold ground.

30. ,, : the left foot, wounded: red and gold ground.

31. ,, : the Virgin and Child surrounded by rays, on a red ground, within a blue field.

32. ,, : S. John Evangelist: the cup and serpent by him: background as in No. 15.

33. *Prayer of Bede.* In text: Christ on the Cross: the blood from His hands flows into two gold chalices.

34. *The Seven Psalms.* Full-page: David, in blue and ermine mantle over red robe, and peaked hat, surrounded by a crown, kneels facing *R.* in a vaulted hall: his harp on the ground: above, a bust of God holding an orb, surrounded by clouds.

35. *Office of the Dead.* Full-page. Five priests in red, blue and green copes, sing at a lectern: in front is the coped bier with blue and gold pall: draped altar on *R.* with green 'riddles.'

36. *Commendationes animarum.* Full-page. Two angels kneeling in air, hold between them a cloth in which are three naked souls, of a man and two women: below are three graves: above, two demi-angels with trumpets, and at the top, the bust of God, with golden orb: starry sky.

37. *Psalter of the Passion.* Full-page. Christ, as the Man of Sorrows, seated on the edge of the tomb: in front are a casket and 30 pieces of gold: behind are the cross, ladder, lance, column, cock, scourges, lantern, reed and sponge, casket.

38. *Psalter of S. Jerome.* Full-page: he stands, robed as a Cardinal, facing *R.*, holding a book, in a vaulted room: on *R.* at his feet, a small ridiculous lion.

The work is throughout very conventional and coarse, though it shows the influence of good models.

## 55. Horae.

Vellum, size 8 × 5½, ff. 146 + 4 blank, 18 lines to a page. Cent. xv (1480). Acquired in 1810.

Contents:

| | |
|---|---|
| Kalendar (black and red) | f. 1 |
| Hours of the Virgin | 6 *b* |
| Seven psalms and Litany | 41 *b* |
| Picture of, and hymn to the Holy Rood of Bromholm | 57 *b* |
| Office of the Dead | 58 |
| Psalms of the Passion | 92 |
| Psalter of S. Jerome | 100 *b* |
| xv Oes | 114 *b* |
| Prayer to S. Erasmus, and to the Holy Face | 121 |
| Prayers on the Seven Words etc., in Latin | 124 |
| Memoriae | 127 *b* |
| Prayers to our Lord | 138 |
| Memoria of King Henry VI. | 141 *b* |
| Hymns and prayers (to saints) | 142 *b* |

In gatherings, the first of 6, the rest of 8 leaves.

*Provenance.* In the Kalendar the Translation of S. Edmund the King occurs twice, on Ap. 29 and June 20. The Litany is not distinctive. The provenance is fixed to East Anglia and more precisely to Norfolk by the remarkable picture of the Rood of Bromholm (f. 57 *b*).

The writing of the MS is of the long narrow kind characteristic of England in the xvth century. The decorative work is very fair, the figured work coarse but interesting, recalling as it does very strongly the style adopted by the painters of the more ordinary Norfolk screens.

The text surrounding the picture of the Rood of Bromholm runs as follows:

On the frame Ihesus nazarenus rex iudeorum.
Fili dei miserere mei
Thȳs cros that heȳr peȳntȳd is.
Sȳng of the cros of bromholm is.

As background to the rood:

O crux salue gloriosa
O crux salue preciosa
me per uerba curiosa
te laudare crux formosa
fac presenti carmine.

Sicut tu de carne cristi
sancta sacrata fuisti
eius corpus suscepisti
et sudore maduisti
lota sacra sanguine.

Corpus sensus mentem meam
necnon vitam salues ream
ut commissa mea fleam
me signare per te queam
contra fraudes hostium.

Me defendas de peccato
et de <i>sto desperato
hoste.....

Adesto nobis domine deus noster et quos sancte crucis letare facis honore eius quoque propetius defende subsidiis. Per.

The text of the commemoration of King Henry VI. is as follows:

*A.* Rex henricus pauper et ecclesie defensor ad misericordiam semper pronus in caritate feruidus pietati deditus clerum decorauit, quem deus sic beatificauit. *Vers.* ora pro nobis deuote henrice *R.* Ut digni. Oremus.

*Oracio.*

Deus sub cuius ineffabili maiestate vniuersi reges regnant et imperant, qui deuotissimum henricum anglorum regem caritate feruidum, miseris et afflictis semper compassum, omni bonitate clemenciaque conspicuum ut pio (*sic*) creditur inter angelos connumerare dignatus es; concede propicius ut eo cum omnibus sanctis interuenientibus hostium nostrorum superbia conteratur, morbus et quod malum est procul pellatur, palma donetur et gratia sancti spiritus nobis misericordiam tuam poscentibus ubique adesse dignetur, Qui uiuis.

On *f.* 139 *b* are prayers to a group of saints who seem to correspond in some way to the 'Fourteen Need-Helpers' of the Tyrol. The following rhyme gives their names:

Egidi, Christofere, Blasi, lux diuina,
Dionisi, Georgi, in te medicina,
Margareta, Barbara, Martha, Katerina,
Nos ab omni sceleris purgate ruina.

No. 1. Rood of Bromholm (see Horæ above). The cross has no title, but is of this form ✝, black, white and gold on a gold stand on a green mound: the ground flourished.

2. *In text.* *Psalms of Passion.* Three compartments of instruments of the Passion. *a.* crown, sword, rope, two knives, cup (a square object behind it); *b.* Tau-cross, column, two whips, three dice, ladder, reed, sponge, drops of blood, tomb, mound; *c.* pincers, three nails, hammer.

3. *In text.* S. Erasmus. Bishop in blue and red with open book, and long windlass, in room with two windows and arras: he faces *R.*

4. *In text.* Holy face on a cloth, two hands holding it.

5. — Peter, in scarlet, blue and green, two keys, open book, faces to *L.* in Gothic room, vaulted roof, two windows, arras.

6. *Three-quarters of page.* Paul, sword, book; vaulted roof, starry sky above.

7. — — — Andrew, saltire cross, open book; vaulted roof, two windows, sky above.

8. — — — James, club, pilgrim's hat, open book, faces *R.*; arras.

9. — — — John, between two trees, blessing cup, full face; arras. The suffrage is repeated wrongly on verso, which is otherwise blank.

10. — — — Philip, hatchet and book, floriated ground.

11. James 'of Jerusalem.' Pilgrim's hat, short stick with scallop hanging to it. Book.

12. Thomas, with lance and book, faces *R.*; two windows, arras.

13. Symeon, beardless, fish and book, faces *R.*: two windows, arras.

14. Jude with boat and oar, faces *L.* Canopy, curtains, floriated ground.

15. Matthias, long axe, open book, walks *R.*, floriated ground.

16. *Half-page.* Christopher, with staff, carries Christ, tree on *L.* Building on *R.* Stars in sky.

17. *Half-page.* Crucifixion, between Mary and John. Stars; arras behind.

18. *In text.* Henry VI. Crown over blue cap, long sceptre, orb; full face, between rock. Birds and stars in sky.

[Fw. 28. Searle 129.]

## 56. Horae.

Vellum, size $9\frac{1}{2} \times 6\frac{1}{4}$, ff. 162, 18 lines to a page. Cent. xv. English and Flemish work. Acquired in 1808.

Contents:


| | |
|---|---|
| Prayers in Latin (later, in English hand) | f. 1 *b* |
| Kalendar, in black and red | 8 |
| Prayers to the Virgin | 14 |
| Hours of the Virgin | 16 |
| Seven psalms | 51 |
| Fifteen psalms of Degrees | 59 |
| Litany | 61 *b* |
| Office of the Dead | 71 |
| Commendationes animarum | 102 |
| xv Oes | 115 |
| x Psalms of the Passion, each preceded by a hymn in English | 123 |

O intemerata, etc. . . . . 142 *b*
Stabat mater, and prayers to SS. Sebastian and Erasmus . 148
Prayers in Latin (one of which dates from 1485) . . . 151
Prayers in English (later) . . . . . 160

*Collation.* In gatherings mostly of 8 leaves: $1^8$ (wants 1 blank), $2^6$, $3^2$, $4^8$, $5^8$, $6^8$ (the 1st supplied in English hand), $7^8$—$9^8$, $10^{10}$, $11$—$18^8$, $19^{10}$, $20^8$, $21^6$ (+ 1 confession) = 162 leaves.

*Marks of ownership.* The autographs of Margaret Sussex and Mary Sussex occur on ff. 1 *b* and 159 *b*.

They were the 2nd and 3rd wives of Robert Ratcliffe visc$^t$ Fitzwalter, earl of Sussex (d. 1542).

On f. 1 *b*: 'My lord I pray you to remember me yo*ur* true humbell wyffe & ever wyl be Margaret Sussex.'

On f. 159 *c*:

good my lord I schall yo*u* hartely pray
to remember me whene ye thys oryson say
as sche y$^t$ ys yo*ur* unfayned lovyng wyfe
and so schall remayne duryng my lyfe
Mary Sussex.

This MS is of mixed workmanship; the preliminary prayer and those on f. 14 (also f. 32) are in an English hand: the rest of the book, up to f. 148, is in a Flemish hand: ff. 148–162 are in two English hands. The pictures and almost all the decorative work are Flemish: a few initials are characteristically English. The pictures are in some cases (e.g. No. 1) poor and stiff.

No. 1. *Matins of the B. V. Mary. Full-page.* Annunciation. Scroll, *Aue-tecum*, in gold, on red scroll. God in left-hand top corner. Gabriel with diadem, wings green and blue. Dove enters on ray: domed canopy above, and chequered gold ground. Half-length angel in border.

2. *Lauds. Initial.* Agony in the Garden. Cup on rock. Three apostles.

3. *Tierce. Initial.* Flagellation: Christ full face. Two men scourge Him.

4. *Sext. Initial.* Bearing the cross. Virgin and John follow. Two men pull a rope round Christ's waist. Two soldiers.

5. *None. Initial.* Crucifixion, title: Virgin and John. Rocks and trees. Starry sky.

6. *Vespers. Initial.* Deposition. Virgin swoons; John holds her. Joseph (?) supports the body. Another extracts nail from feet. Man on *R.* removes the ladder. Stars in sky.

7. *Compline. Initial.* Entombment. Virgin, Magdalene with casket, Joseph with casket anointing the limbs of Christ. John, a woman, and Nicodemus. Christ lies on a cloth on the tomb.

8. *vij Psalms. Full-page.* Last Judgment. Christ with crown of thorns, on rainbow. Two half-length angels with pillar and cross. Seven tombs below, two women, an ecclesiastic, four men reading.

9. *vij Psalms. Initial.* English (?). David kneels in landscape. Crown and harp on ground by him.

10. *Officium mortuorum. Full-page.* Funeral in choir. Coffin, red pall: four candles: Priest in black cope, and singers at desk, on right. Altar-piece of crucifixion, three mourners on left. Blue and gold hangings.

11. *Initial.* Mourner in black, seated, reading. Floriated ground.

12. *Verba mea. Initial.* Bust of mourner, with book.

13. *Commendationes animarum. Initial.* Naked figure raised out of stone altar-tomb by two angels. Starry sky. Above, God, half-length, in rayed rainbow blessing, with orb.

14. *O ihu xpe eterna dulcedo. Large Initial.* Pietà by cross with title, starry sky: river, hills and trees. Border has Veronica-head in green wreath.

15. '*O Lord omnipotent.*' *Initial.* Half-length of the Father with orb on floriated ground, green mantle, blessing; half-length angel in border.

16. '*Deus, deus meus.*' *Initial.* (Psalms of Passion.) Man of sorrows in tomb. In front, lantern; silver pieces, and nails. Behind the Cross, reed, sponge, spear, ladder, sword, palm, column, whips: starry sky. Eagle in border.

[Fw. 132. Searle 130.]

## 57. Horae.

Vellum, size $9\frac{3}{4} \times 6\frac{3}{4}$, ff. 144, 18 lines to a page. Cent. xv (1490). Acquired in 1810. In gatherings normally of 8 leaves: the English parts always; the Flemish parts sometimes of 6 and even 2.

Contents:

| | |
|---|---|
| Kalendar | f. 1 |
| Memoriae (misbound) | 7–36, 45–49 |
| Hours of the Virgin | 37–44, 50–78 |
| Salutation to the Virgin | 79 |
| Seven Joys of the Virgin | 80 |
| Prayer and Litany to the Virgin | 82 *b* |
| Seven psalms and Litany | 96 |
| Prayer to our Lord | 111 |
| Prayer of Bede on the seven words | 115 |
| Prayer to the sacrament of the altar | 118 |
| Office of the Dead | 126 |
| Commendationes animarum | 157 |
| Psalms of the passion | 169 |
| Psalter of S. Jerome | 179 |
| Prayer of All Saints | 191 |
| Prayers in Latin (later) against the Protestants | 193 |

*Marks of ownership.* (*a*) On f. 120, the device of Henry VII., the white and red rose supported by greyhound and dragon, (*b*) on f. 127 this inscription

> In all tyme of necessitye: with yo*ur* prayer remember me
> Edeth Bredyman.

In the Kalendar: Ap. 30 S. Erkenwald in red: May 21 *Terre motus vniuersalis per totam angliam a° do^i M . ccc°. octog. ii°* (1382) *et a° regni regis Ricardi v°*, in red: June 14 *Isto die ueneris interfectus erat Symon* [Sudbury] *arch. Cant. apud London. a communibus A° do^i M° ccc°. oct. primo* (1381) *et regni regis Ricardi secundi tercij* (sic) in red: Nov. 8 *Dedicacio ecclesie sancti nicholai* in red. The Litany is not distinctive: it has the suffrage *Ut regi nostri et principibus nostris.*

This MS is particularly interesting as showing a blend of two styles, English and Flemish. The original MS was a book of Hours written and illuminated in England, containing Kalendar, Hours of the Virgin, Litany of the Virgin, Seven psalms and Litany, Office of the Dead, Commendationes animarum, Psalms of the Passion. To this have been added, finely written and copiously illustrated, portions containing Memoriae and various prayers, and in more than one place the Flemish illuminator has filled in with figures and dull gold ground, the English border.

A good many leaves have been unfortunately lost, viz.:

After f. 28 (End of a Memoria of S. Pantaleon).
,, ,, 29 (Prayer of guardian angel).
,, ,, 30 (Memoria of S. Helena).
,, ,, 33 ( ,, ,, SS. Martha and Mary Magdalene).
,, ,, 34 ( ,, ,, S. Radegund).
,, ,, 45 ( ,, ,, S. Dorothy).
,, ,, 49 ( ,, ,, S. Sitha).
,, ,, 71 (End of Nones of the Virgin).
,, ,, 75 (End of Vespers and beginning of Compline).
,, ,, 117 (End of Prayers on the Seven Words).
,, ,, 162 (in Commend. Animarum, Ps. cxviii. 101–117).

On f. 93, before the Litany of the Virgin, the Flemish scribe has erased two-thirds of the page and re-written it. The Litany is in the English hand. On f. 155 *b*–156 *b* the Flemish hand adds some prayers for the Dead. On f. 177 *b* a different English hand writes the psalm *Iudica me, Deus.*

No. 1. *Orationes de Sancta Trinitate. Initial.* Creation of Light. Christ crowned in circle of pink angels, rayed; starry sky; in air before him, a blue orb and cross. Border, blue angels, feathered, one plays the virginals.

2. — — — — *Initial.* Christ in starry sky, dividing the firmament, dark below, light above.

3. — — — — Christ in meadow, among trees and plants.

4. — — — — Christ creating animals, birds and fish in sea; holds orb: four birds, six beasts, pig, lamb, lion and ox.

5. *Memoriae de Sancta Trinitate.* Christ cross-nimbed holds gold compasses. Sun and moon in heaven. Beasts and trees in field behind.

6. *Oratio: O sancta trinitas.* Christ crowned and nimbed creating Eve in field, with trees.

7. *Oratio: Auxiliatrix.* Christ throned with orb, full-face, gold and green canopy, two angels kneel, one on each side.

8. *de sancta facie.* One-third length of Christ, blessing, blue ground, floriated nimbus, holds orb.

9. *ad ymaginem christi.* Virgin full-length, crowned, joins hands of Christ wounded and crowned with thorns, holding cross, and Adam standing by the tree, hand on heart. Devil prostrate at her feet.

10. *ad crucem domini.* The three crosses in a landscape.

11. *ad caput.* The head of Christ crowned with thorns, inclined to left, rayed in circle of red angels.

12. *Prayer to the Five wounds.* The right hand wounded, a blue cuff or conventional cloud at the wrist, rayed in blue: red angels fill up the square.

13. The left hand wounded, a blue cloud at the wrist, rayed, in circle of red angels.

14. *ad Vulnus lateris.* The heart wounded, surrounded by four lozenges of same colour, rayed wavy. Circle of red angels.

15. The right foot wounded, blue cloud at the top. Rayed.

16. The left foot wounded, blue cloud at the top. Rayed. Circle of red angels.

17. Pietà with John; foot of Cross behind, on a mound.

18. John the Evangelist writing on isle, Eagle with ink. Red dragon with seven heads in sky; shore, ships.

19. Stephen, kneeling, in blue dalmatic, stoned by two. Jew in yellow stands to left. Christ's head in sky.

20. *Large. Four compartments.* (*a*) John the Baptist seated in desert. Scroll on knee: *Ecce agnus dei.* Lamb and cross to right, hut to left, stream and boat behind. (*b*) John the Evangelist, with cup in left hand. (*c*) Decollation of John Baptist. Executioner gives head of prostrate John to Salome: on right, table, with Herod, Herodias and head on charger, she puts out her hand to it. Idol outside on pillar. (*d*) John the Evangelist in caldron, two stir fire. Emperor at window on left.

21. *Initial.* John the Baptist. Lamb and cross to left, has book.

22. *Initial.* John the Evangelist with cup, before arch.

23. *Large. Four compartments.* (*a*) George with cap, surcoat, leg armour, sword, and banner with red cross, stands on dragon in landscape. (*b*) Alban, cap, gold and ermine robe, gold sceptre and book, in arched room. (*c*) George, naked except loincloth, kneels. Executioner, sword raised to behead. Christ in sky. King on left. (*d*) King on left. Alban's body prostrate; executioner with sword. Head of Alban with eyes bandaged, in tree.

24. *Initial.* Alban with cap, in room, holding gold sceptre, the head of which is a double cross in an elliptical ring.

25. *Large. a.* Christopher turbaned carries Christ over water, with waves and ships. A towered city behind him. On each side, a hermit among rocks with lantern. *b. Left.* Christopher at tree shot with arrows by two men. Arrows recoil. Two hit two rulers in the eye. *Right.* Executioner with sword holds his hand to his throat. Christopher beheaded on ground (the second of the rulers with an arrow in his eye transgresses into this part of the scene).

26. *Initial.* Christopher carrying Christ, staff. Hermit, lantern and cell.

27. *Initial.* Leonard, deacon with book in room, holds fetters on a bar, hanging by a chain.

28. *Full-page.* (*a*) (rubbed). Fabian as pope with tiara, crossed staff and open book, throned. (*b*) Sebastian, armour, surcoat, red with gold crosses, crosslet, stands in tent, holds knotted stick and sheaf of arrows. (*c*) Fabian kneels, naked, girded, hands

joined; executioner with sword raised. Emperor in red with wand and crown, watches. Christ's head in sky. (*d*) Sebastian at tree, many arrows in him, two archers, Emperor in blue to left.

29. *Initial.* Sebastian, armour, surcoat, open book, arrows, in paved windowed hall, arras.

30. *Initial.* S. Martin on horse in courtyard shares his cloak with beggar.

31. *Full-page.* (*a*) Anthony (red skull-cap) sits reading before cell. Female devil, in rich dress with horns and cock's feet offers him a gold cup. River and rocks to right.

(*b*) Pantaleon in landscape bearded, long white and gold garments, holds cross crosslet and open book. Cell to right.

(*c*) Anthony on knees, beaten by four grotesque devils.

(*d*) Pantaleon. Naked (except girdle) trunk and head, from both of which flows milk. Executioner sheathes sword. A governor and younger man watch.

32. *Initial.* Anthony with stick and bell and book, pig by him. Landscape and cell.

33. — Pantaleon with open book, black habit over white, arras behind.

34. *Ad proprium angelum. Initial.* Man kneels with guardian angel behind him. Christ's head in sky.

35. *Initial.* S. Anne seated with open book on knee. Virgin stands reading at right in room.

36. *Initial.* S. Helena in paved windowed hall, cross and open book.

37. *Conception. Initial.* Virgin, crowned, sits. Child on knee, wavy rays round. Red ground.

38. — S. Elizabeth, crowned, crown in each hand. Stands in hall, black habit and hood over brown.

39. *Full-page.* (*a*) The Magdalen naked, stands up to waist in hole among rocks. Long hair, joined hands. Casket in front, landscape behind.

(*b*) Martha in turban-like head-gear, open book, scarlet over blue, in room with two windows and arrased dado, between marble columns.

(*c*) (*Half-page.*) Christ at table blessing, two men on each side. In front Magdalene kneels and anoints his feet from casket and wipes them with her hair. Martha expostulates.

40. *Initial.* Martha in paved windowed hall as in 39 (*b*), with open book.

41. — Katherine crowned, sits reading, arras and grass behind. Head of Emperor at her feet.

42. *Initial.* S. Radegund in ermine bodice with crown, open book and palm. Arras behind her.

43. *Initial.* Tower. Other towers in border. (Memoria of S. Barbara.)

44. — Ursula crowned, holds arrows and palm, and spreads her mantle. Virgins (pope on *L.*) kneel on either side.

45. *Full-page.* (*a*) Margaret emerging from back of dragon in dungeon. Holds cross.

(*b*) Margaret kneeling with cross, dragon by her. Executioner with sword, point rests on ground, and another behind him. To right a governor watching. Christ on cloud, half-length.

(*c*) Dorothy sits reading in garden, gold mantle and long golden hair; nimbed child at her feet presents basket of flowers; two children play in garden behind.

(*d*) Dorothy naked in caldron, fire blown by two men. Governor and another watch to left.

46. *Matins of B. V. M.* (*misplaced*). *Half-page.* Annunciation: red floriated ground. Angel has scroll *aue—tecum.* Bookshelf, lily pot and books on table. Book on prayer-desk. English work.

47. *Initial.* Virgin kneels, Christ lies on robe. Joseph kneels with candle to right. Stable to left. Flemish work.

48. *Border.* *a.* Angel with scroll *gloria—deo.* *b.* Three shepherds with sheep. *c.* Adoration with round table and Joseph, one of the kings black (head rubbed). Flemish work.

49. *Lauds.* *Large initial.* Agony. Cup on mound. Blue cloud over it. Three apostles to left. Red floriated ground. English work.

50. *Memoriae continued.* *Initial.* S. Margaret with cross emerges from dragon in dungeon. Angel with harp in border.

51. *Initial.* S. Dorothy, as in 45 (*c*), but without the two children.

52. — S. Birgitta. Black over white. Crown, pastoral staff, open book. Arras.

53. — Ethelburga, lilac over grey. Crown, pastoral staff. Arras.

54. *Full-page.* (*a*) S. Agnes with gold lamp or censer and book. Arras (blue, and gold fleurs-de-lys). Pavement. Architecture.

(*b*) Agatha; as Agnes, but in blue over lilac and gold. Different arras (red and gold). Pavement. Architecture.

(*c*) Apollonia, tooth in forceps. Palm. Chequered arras. Pavement. Architecture.

(*d*) Agnes stabbed with sword by executioner (gold dress, white stars). Landscape behind.

(*e*) Agatha, half-naked, bound to post with hands above head. Two executioners, one in armour, cut off her breasts with pincers. Landscape.

(*f*) Apollonia. Clasped hands. Two executioners pull out her teeth.

Pinks in pot on gold ground in *border.* Butterfly (red admiral). Grotesques.

*Border of next page.* Three lilies in pot. Grotesques. Gold ground.

55. *Initial.* Agatha holds breast in forceps, and book. Hall. Arras.

56. — Wenefrida. Book and palm. Blue over scarlet. Arras.

57. — Etheldreda. Diadem, scarlet over blue, reading, window behind.

58. — Sitha (Zita). String of white beads, linen headdress. Arras.

59. *Hours continued.* *Prime.* *Half-page.* Betrayal. Judas' kiss, Malchus' ear healed. Peter sheathes sword. The same rough English work as No. 51, as are all the Passion series. Good border.

60. *Tierce, half-page.* Christ before Pilate. Six accusers (two soldiers). Christ's hands are hid in his sleeves (light purple as always), which are crossed. English work.

61. *Sext, half-page.* Bearing cross. Christ is naked except girdle and bleeding, a soldier strikes him with club, another pushes, another drags with cord. The Virgin and two women approach him. English.

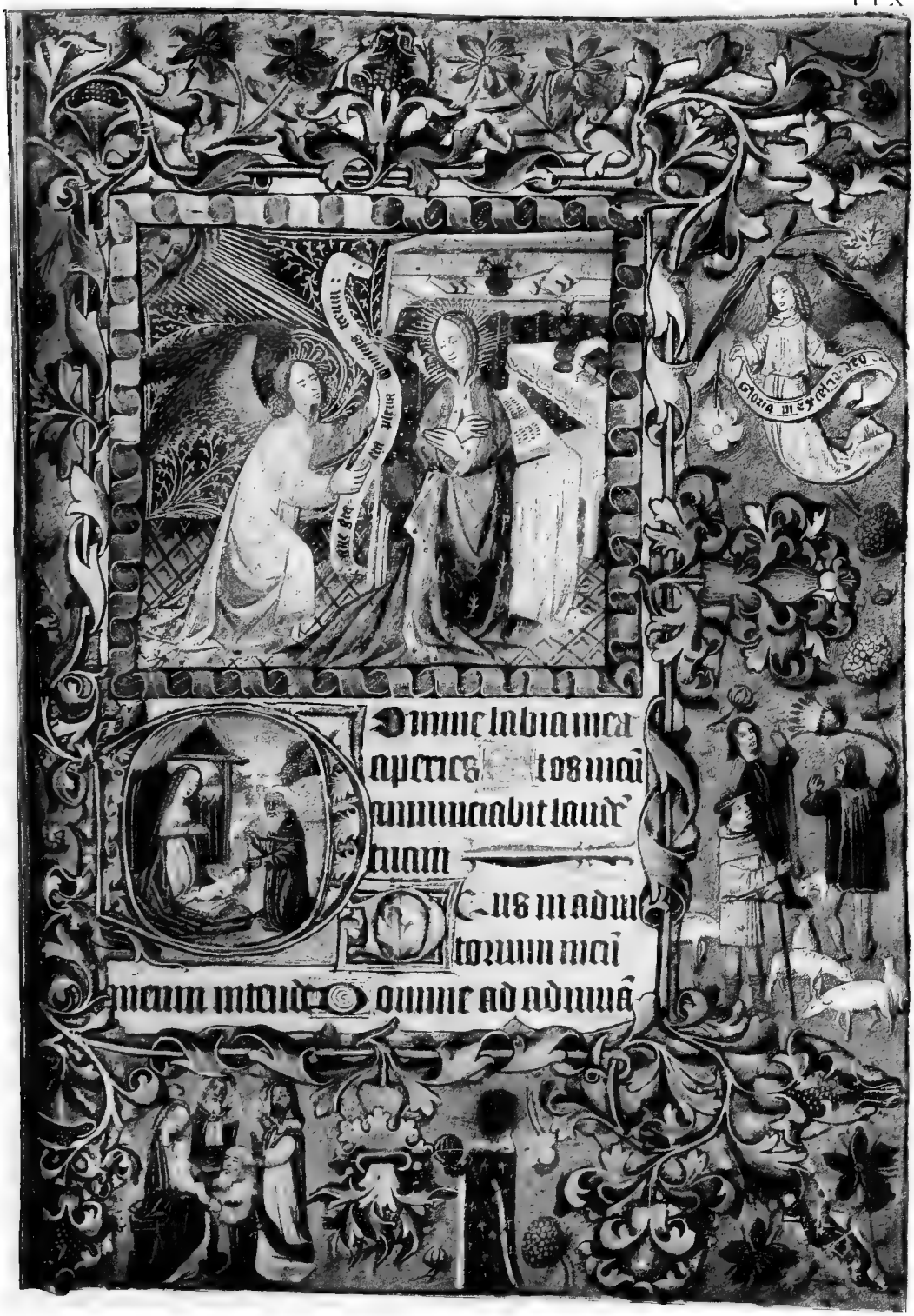
62. *None, half-page.* Nailing to cross. The left hand is being stretched with ropes, a man pulls at the feet with ropes while they are nailed (with one nail). English.

Leaf gone before *Vespers;* only foliated initial left; also before *Compline.*

63. *Initial.* *Salutacio ad V. M.* Annunciation in a church-like building, God in sky to left. Dove on ray: *Aue—tecum* in gold letters proceeds from angel's mouth, who has coloured wings, sceptre.

64. *In text.* *Stella celi.* Virgin crowned with child, crescent beneath feet. Border of red and gold angels. Light yellow and white glory.

65. *Initials.* *vij Joys.* 1. Annunciation, with dove on ray.



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66. *Initials. vij Joys.* 2. Mary, Joseph with candle, ox, ass, adore Christ. Stable to left. (Angel with lute in border.)

67. 3. Adoration. Joseph absent. Black king, star to left.

68. 4. Resurrection. Cave with four seals of red sealing-wax with white bands on stone on the mouth. Christ has red mantle and resurrection cross. Two guards asleep.

69. 5. Ascension: with the Virgin.

70. 6. Pentecost. Dove on ray. Virgin and apostles kneel facing left.

71. 7. Assumption, with four angels.

72. *Border. a.* Death of Virgin. Six apostles, two reading, one kneels, one looks in; John at head. The bed-curtain is rolled up; there is a fire on the hearth. *b.* Outside, Thomas kneeling. Angel flies down with girdle.

73. *O domina glorie. Initial.* Virgin and Child, wavy rays, seated: crescent under feet.

74. *Gaude flore uirginali.* Virgin and Child seated in paved loggia. Two angels with lute and harp,

75. *Aue uirgo gloriosa.* Half-length of Virgin and Child in eight-rayed gold star. Fleurs-de-lys in border.

76. *Aue fuit prima salus.* Three-quarters length of Virgin and Child. Enclosed in rosary. Five white roses for the large beads.

77. *Orationes in honorem Jhesu. Initial.* Child Jesus naked on red cushion, holds orb; rosary round his neck. He embraces the cross. Walled enclosure behind.

78. *Border.* Top. (*a*) Christ and two apostles in sunk path in field.
*Right.* (*b*) Christ scourging two money-changers at table in temple.
(*c*) Two men and two women with baskets on head going away. A lamb in front.

79. *Bottom.* (*d*) Christ raises Lazarus out of grave, one apostle. Mary kneels. Two Jews hold their noses.
(*e*) Christ approaches a man at his house door (Simon the leper).

80. *Gracias tibi ago. Initial.* Betrayal. Judas' kiss. Christ checks Peter (or heals Malchus). Soldiers.

81. *Juste iudex. Initial.* Christ before Pilate, two attendants, kneeling boy with basin and towel.

82. *Prayer of Beda on the vij words. Initial.* Christ on cross. Virgin and John seated, weeping. Title.

83. *Precor te piissime. Initial.* Christ on cross. Longinus pierces the side and touches his own eye. No other figures.

84. *Dne ihu xpe. Initial.* Deposition, small figure on ladder detaches left hand. Man receives body in linen cloth. No one else present.

85. *Aue dne ihu xpe. Initial.* Christ washes feet of apostle, four others sit waiting. White circular ground, resembling a dish.

86. *Aue principium. Initial.* Flagellation: Christ full face, two tormentors. White ground.

87. *Anima christi. Initial.* Christ on cross, Mary and John. White ground.

88. *Benedictus sis. Initial.* The closed tomb, a cross above it. White ground. In *border* red and white rose, supported by dragon and greyhound.

89. *Salue ihesu. Initial.* Christ rising from tomb with gold cross. White ground.

90. *Half-page. O dne ihu xpe adoro te.* Mass of Gregory (his head erased). Two

assistants in red, one holds tiara, the other pontifical cross. Ladder, cross, reed and sponge, lance, centre-bit round the figure of Christ. A niche in the church wall.

91. *Full-page in compartments.* Frontispiece to *Officium mortuorum.*

(*a*) *Top, right:* a larger scene. Dives and wife at table, arras behind, under arches. Page in front with dog in a chain. Enter Lazarus ragged, with clapper and wallet, touching his hat; two dogs from under table, and the page's dog, approach him.

(*b*) Lazarus lying on ground by a road. Angel in starry sky, raises his naked soul by the hands. A city in the distance.

(*c*) Dives on his back, with his head in a dragon's mouth, among flames, puts out his tongue. A collar and band round his neck, two demons by.

(*d*) *Story of Job.* Soldier with scourge and halbert driving off camels and cattle; behind a hill fire falls on two men, whose heads are seen.

(*e*) A son and daughter of Job rise from table, as fire comes in through the roof.

(*f*) Job in arrased hall, receives letter from messenger.

(*g*) Job on dunghill, outside house, his wife kneels by him.

(*h*) Job on dunghill holds a round object (a penny). Two men, one with lute, one with pipe, kneel before him.

(*i*) Job with wife and four children, kneels, facing *R.* Christ appears in sky, in red glory.

92. *Half-page.* Funeral service, black pall, white cross, two mourners with candles, one other candle, altar with blue frontal. Four priests and acolyte with book. English work.

There is a fine English border and initial to *Commendaciones animarum.*

93. *Frontispiece to Psalms on Passion. Full-page and border.*

(*a*) *Top.* Entry into Jerusalem, three apostles, people spread garments in front, half-length.

(*b*) Agony. Chalice and wafer on rock. Soldiers outside paling. Apostles asleep.

(*c*) Christ with rope round neck, Malchus kneeling. Peter with raised sword. Soldiers.

(*d*) Flagellation: Christ full-face, two tormentors.

(*e*) Christ bearing cross with title; a rope round his waist, two men lead him. Two trumpeters in front. Simon, Virgin, John, soldiers follow out of gate.

In the narrow right-hand border this scene is continued. The backs of the two thieves are seen naked, with linen girdles and hands bound behind, walking up a winding sunken path; also the weapons of the soldiers.

(*f*) *Large scene.* Foreground. Man sits writing title. Another holds ink. Christ, hands bound, bleeding and naked, sits on cross, two men bore holes in it, and a third holds it. Background, two crosses already set up. Thieves stripped, pinioned, and blindfolded. Pilate and Jews on horseback. Centurion on horse. To left gate. Virgin. In the narrow border on *R.* John: soldiers.

94. *Initial* (English) to Psalms of the Passion, half-length 'Ecce homo' or man of sorrows, emaciated, crowned with thorns, hands bound, standing in tomb. *Border,* Flemish.

95. *Psalter of S. Jerome. Full-page.* S. Jerome in study as cardinal, open book on knee. Niche in wall with books.

(*a*) Hairy devil on left with book on his shoulder.

(*b*) Jerome as cardinal in study, turns round to him on left, holding up hand.

(*c*) Jerome in white robe, bearded, kneels, stone in hand, by crucifix; lion by him. Cardinal's hat and cloak on a stake near: cell: landscape.

96. *Prayer to All Saints. Half-page.* Virgin and Child throned, crowned, under canopy: angels. Rayed glory; below, in a half-circle in air, saints, including Moses, Katherine, a pope, John the Baptist, apostles, bishops, virgins. Angels in border.

[Fw. 129. Searle 131.]

## 58. Horae.

Vellum, $5\frac{3}{4} \times 3\frac{3}{4}$, ff. 203 + 4 blank, 12 lines to a page. Cent. xv (1420?). Acquired in 1810.

Contents:

| | |
|---|---|
| Kalendar in French, in blue and gold | f. 1 |
| Sequences of Gospels, Jo. Lu. Mk. Mt. (really Mt. Mk.) | 13 |
| Hours of the Virgin | 21 |
| Seven Psalms and Litany | 97 |
| Hours of the Cross | 125 |
| Hours of the Holy Ghost | 131 |
| Office of the Dead | 136 |
| XV Joys of the Virgin in French | 174 |
| VII Requests | 183 |
| Obsecro te, Domina | 189 *b* |
| The Passion according to S. John (another hand, 19 lines to page) | 196 |

*Collation.* The first quire of 12, the second of 10, the rest of 8 up to the last but two, which is of 10, the two last of 4 each: three leaves lost.

The first leaf of the Sequences, the first leaf of Matins of the Virgin, and the first leaf of Compline are gone.

The *marks of ownership* are, a monogram stamped on f. 1, HBDM. A monogram stamped on the binding seems to consist of the letters AVDM. The use and diocese are alike Sens: les reliques de Sens (7 Jan.) occurs: S. Savinian (19 Oct.) is in gold in the Kalendar, and SS. Savinian and Potentian are invoked next after S. Stephen in the Litany, and S. Columba occurs among Virgins.

The four miniatures in the MS are interesting; the decorative ornament is mostly ivy-leaf; each of the divisions has a complete border of it.

The edges are stamped with very dim designs.

1. *VII Penitential Psalms.* Border. Half-page miniature. Chequered ground. The Father enthroned: on the right, on a credence a chalice and host. On the left the tables of the Law: cf. 60. 17.

2. *Hours of the Cross.* Border. The Deposition. The body taken down by Joseph and Nicodemus. Two soldiers on *R.* The Virgin and S. John sit weeping on *L.*

3. *Hours of the Holy Ghost.* Border. Descent of the Holy Ghost. The apostles kneel: the dove sheds rays on them. The Virgin is *omitted.*

4. *Office of the Dead.* Border. A Funeral. The two priests wear three-tailed prick-eared almuces of grey fur, and black copes. There is a wooden frame (or herse) carrying tapers, about the coffin, and two women on *L.*

The style of work is very pleasing.

[Fw. 21. Searle 15.]

## 59. Horae.

Vellum, $5\frac{1}{2} \times 3\frac{3}{4}$, ff. 238 + 6 blank, 12 lines to a page. Cent. xv (1420). Acquired in 1808.

Contents:

| | |
|---|---|
| Kalendar in French (gold, red, blue) | f. 1 |
| Sequences of the Gospels | 13 |
| Hours of the Virgin | 21 |
| Seven Psalms and Litany | 109 |
| Hours of the Cross | 134 *b* |
| Hours of the Holy Ghost | 143 *b* |
| Office of the Dead | 150 |
| Obsecro te, Domina | 213 |
| O intemerata | 217 *b* |
| Memoriae | 223 |

The gatherings are of 8 leaves, except the first, which is of 12, and the last, which is of 10.

On the fly-leaf is *Ex libris Caroli Roussel,* 1721: on the edge is stamped the motto, 'Spes mea Deus est.'

The use is that of Paris. The provenance is possibly Meaux. The feasts observed as Doubles in the Kalendar are

| | | | | | |
|---|---|---|---|---|---|
| *Feb.* | S. Auentin. | Chartres. | *Aug.* | S. Fiacre. | Meaux. |
| *Mar.* | „ Aubin. | Angers. | *Oct.* | „ Victor. | |
| *Ap.* | „ Gobert. | ? Angers. | *Nov.* | „ Ruffin. | |
| *May.* | „ Urbain. | | *Dec.* | „ Phare. | Meaux. |
| *June.* | „ Landri. | Paris. | | „ Satir. | |
| | „ Cyr. | | | | |
| *July.* | „ Thurien. | Dol. | | | |

In gold are S. Yues, S. Eloy (twice), S. Loys Roy, S. Leu.

The Litany invokes S. Yvo and S. Genovefa.

Requiem eternam dona eis domine. Et lux perpetua luceat eis.

Pater noster.

Et ne nos inducas in temptacionem.

Sed libera nos a malo. Lectio prima.

Parce mihi domine: nihil enim sunt dies mei. Quid est homo quia magnificas eum: aut quid ponis erga eum cor tuum: Visitas eum diluculo: et subito probas illum. Vsquequo non parcis mihi: nec dimittis me ut glutiam salivam meam. Peccavi. Quid faciam tibi o custos hominum: Quare posuisti me contrarium tibi: et factus sum mihi met ipsi gravis. Cur non tollis peccata

The work is exceedingly fine, more particularly the ivy-leaf ornament, of which the book is full. The ink is noticeably pale. In the figured subjects the touch is soft and not very clear.

1. *Hours of the Virgin. Matins.* Bordered, half-page miniature. Annunciation. The angel has a scroll *Aue Maria* and points to the Dove. Architecture, and starry sky.

2. *vii Psalms.* Half-page, bordered. God the Father seated. Emblems of Evangelists in the spandrels bearing scrolls with their names. Chequered ground.

3. *Hours of the Cross. Matins.* Crucifixion with the Virgin and St John turning to the Cross.

4. *Hours of the Holy Ghost. Matins.* Floriated ground. Descent of the Holy Ghost. The Virgin on *L.* with the Apostles. White rays from the Dove.

5. *Office of the Dead.* A Funeral. The priests have almuces and black and gold copes. There are three acolytes. Ground, gold flourishes on red.

6. *Memoriae 'de la Trinité.'* The Trinity in one blue mantle on one throne. The Holy Ghost in human form between them, his arms round the neck of each. The cross behind connecting all three and a book on their knees with *Sancta Trinitas.*

[Fw. 23. Searle 17.]

## 60. Horae.

Vellum, $10\frac{1}{2} \times 7\frac{1}{2}$, ff. 184 (4 being blank), 16 lines to a page. Cent. xv (1420). Acquired in 1808.

Contents:

| | |
|---|---|
| Kalendar in French in gold, red, blue (arranged in that order) . | f. 1 |
| Hours of the Virgin, of the Cross, and of the Holy Ghost intermixed . . . . . | 14 |
| Seven Psalms and Litany . . . . . | 96 |
| Office of the Dead . . . . . | 115 |
| Obsecro te Domina, etc. . . . . | 158 |
| Dulcissime Domine Jesu, etc. . . . . | 162 |
| Memoriae . . . . . | 170 |

*Marks of ownership.* The initials I. R. occur frequently in the borders. Arms in the borders, e.g. f. 81, Quarterly of four pieces. 1st and 4th grand quarters quarterly *argent* and *sable:* 2nd and 3rd, *or*, a chief rayonné *sable.*

On f. 44 *b* we have: Party per pale, dexter side, quarterly 1 and 4 *gules*...

2 and 3 *gules* semée of fleurs-de-lys: sinister side as above.

Motto in border of f. 21 *b*, *il souffit qui fait manière.*

On the fly-leaf in a hand of cent. xvi:

A Jan Rouxeau procure*ur* fiscal de Clisson. In a later hand Je apartiene... Rouxeau.

Clisson is near Nantes. The MS was certainly written for some lady connected with Brittany. In the prayer *Dulcissime domine* we have 'me tuam famulam.' The use is Parisian, though the Kalendar much resembles that of No. 62. In the Litany we have many Breton saints, viz. SS. Tudoal, Paul, Paul, Briocus, Paternus, Corentinus, Maclouius, Sampson, Maglorius, Guillermus, Herueus, Armagilus, *Confessors.* Among female saints S. Emerenciana is unusual in the Litany: S. Anastasia is twice invoked.

The work presents a curious mixture. The decorative part is remarkably profuse and splendid. It mainly consists of the ivy-leaf ornament. A specimen of this, of exceptional beauty, will be found on f. 177 *b* (p. 354). Silver has been used (as on f. 85 *b*), but has as usual gone black.

The figured drawing, on the other hand, is grotesquely bad, resembling much of the English work of the fifteenth century; but it has been done evidently with great care.

*Collation.* In quires of 8 leaves mostly: $a^{6+6*}$, $b^{8}$, $g^{10}$, y (the last)$^{8}$ (wants 8) are exceptions.

1. *Hours of the Virgin. Matins.* Border: five angels, and grotesques. Annunciation: in a vaulted room: Gabriel kneels on *L.*, the Virgin sits reading: lily-pot on a bed.

fol. 8. *Border.* An archer of centaur-form. Scroll, Il souffit qui fait manière.

f. 21. A smith, forging a spear.

2. *Lauds.* Salutation: chequered ground, very minute: a mountain behind: Elizabeth on *L.* kneels: the Virgin has a book.

3. *Hours of Cross. Matins.* Betrayal. Kiss of Judas. Malchus, in plate armour, healed.

4. '*Hours of Holy Ghost*' (*sic*), really Prime of Hours of Cross. Pilate washing his hands in silver dish. Christ crouching on the ground. The attendants have cloaks with jagged edges.

5. *Tierce of Cross.* Bearing the Cross. Christ is helped by the Virgin.

6. *Sext of Cross.* Crucifixion, with the thieves. The sponge offered. The Virgin swoons. A soldier on *R.* cleaves the leg of the thief near him, another strikes the left-hand thief on the leg with a meat-axe. Longinus is looking up. S. John and the Magdalene represented. Fine chequered ground.

7. *None of Cross.* Death of Christ on the Cross. Four demi-angels receive his blood in chalices. His side is being pierced by the blind Longinus. The Virgin, the Magdalene. S. John with a book.

8. *Vespers of Cross.* Deposition. The Virgin and S. John seated on the ground: three men, one of whom strikes the nail out of the feet.

9. *Compline of Cross.* Entombment. Seven figures: the Virgin holds Christ's hand.

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10. *Hours of Holy Ghost.* Matins. Italian Trinity.

11. *Prime of the Virgin.* Angel and Shepherds. Scroll, "*puer natus est.*" The shepherds are playing hockey.

12. *Tierce.* Nativity: the Virgin and Salome (nimbed) adore. Joseph has no nimbus.

13. *Sext.* Presentation: Simeon is behind the altar, which is under a stone canopy. Salome has the doves, Joseph a taper; neither is nimbed.

14. *None.* Adoration of the Magi. Joseph, a small figure crouching.

15. *Vespers.* Flight into Egypt. The animal exceedingly ill-drawn. Joseph is nimbed.

16. *Compline.* Coronation of the B. V. M. A demi-angel crowns her as she kneels before the Son, who is seated on a high wooden throne: a vacant chair on *L.*

17. *vii Psalms.* Gold deer in border. Christ enthroned, between the emblems of the Church and Synagogue. He shows the wounds, and wears a blue mantle and triple crown. A hand from above lets down a gold vessel (censer): on *L.* over the arm of the throne leans an angel holding tall cross, chalice, and host: on *R.* another angel holds the tables of the Law, and points up to the Father in the sky.

18. *Vigils of Dead.* A Funeral. The border has a half-figure with scroll, *requiem eternam dona eis.* Two candles in front: five clerics, one with cross: seven mourners at the head of the bier, one at the foot reading.

19. *Oraison à N. D. Obsecro te.* The Virgin and Child on cushions on the grass.

20. *Memoriae.* S. Michael in plate armour, mantle and red-cross shield, smites the Devil (black and shaggy).

21. *Memoriae.* S. John Baptist carries Lamb with cross.

22. — SS. Peter and Paul: background with grey arabesques.

23. — S. James Major, blue cloak, black habit, hat, scrip, staff.

24. — S. John Evang. Cup with *two* dragons, his face averted.

25. — S. Lawrence, gridiron and book.

26. — S. Sebastian tied to a pillar shot by two men.

27. — S. Christopher with staff, bears Christ over river.

28. — S. Nicholas, Bp, blesses three boys in tub: the ground is a sort of black trellis-work.

29. — S. Mary Magdalene, has gold box (casket).

30. — S. Katherine, crowned, has half-wheel and sword.

31. — S. "Margarite" emerges from two-legged, hairy, flying dragon.

32. — S. "Yues" (Yvo of Chartres) in white habit tonsured, as Cistercian, with open book.

The monogram I. R. occurs in the borders to Nos. 1, 2, 10, 12, 13, 15, 16, 18.

[Fw. 72. Searle 18.]

## 61. Horae.

Vellum, $8\frac{1}{4} \times 5\frac{3}{4}$, ff. 276, 16 lines to a page. Cent. xv (1430–50?). Acquired in 1815.

Contents:


| | |
|---|---|
| Kalendar in French, in blue, gold, and red | f. 1 |
| Notices of indulgences in French, in a later hand | 13 |
| Memoriae | 15 |
| Veni Creator | 46 |
| Hours of the Virgin, of the Trinity, of All Saints, of the Dead, of the Holy Ghost, of the Sacrament, of the Cross, and of the Conception intermixed | 47 |
| Obsecro te | 130 *b* |
| O intemerata | 133 *b* |
| Regina celi and other hymns to the Virgin | 136 |
| Litany of the Virgin | 143 |
| Aue, farced with Latin quatrains | 146 |
| 'Salue' (*l.* Stabat) Mater | 148 *b* |
| Hymns in French to the Virgin | 150 *b* |
| Ihesu tua sum factura | 159 |
| Quicunque vult | 165 |
| Christe qui lux es et dies | 168 *b* |
| Sequences of the Gospels. (Lc. Mt. Mc. Jo.) | 169 *b* |
| Prayer to God and S. Michael | 174 |
| O anima Christi | 176 *b* |
| The Passion according to S. John | 177 |
| Gracias ago tibi. Illumina oculos (les vii vers.) | 178 *b* |
| Obsecro te angelice spiritus. Hymn: O sancte Sebastiane | 178 *b* |
| Seven Psalms and Litany | 204 |
| Gradual Psalms: Ad dominum (cxix)—Ecce nunc benedicite (cxxxiii) | |
| Office of the Dead | 213 |


The volume is in quires of 8 leaves, except the first and last, which are each of 6 + 1.

*Marks of ownership.* We have notices of births and deaths and marriages in the Kalendar belonging to these families:

De Bassy, 1454–1517.
Thezart, 1520–1527.
Dureuze, 1607–1615.
Croismare (Rouen), 1628–1691.

In 1702 (Nov. 13) Mme de Croismare gave the book to Co*n*(?u)-canet, who owned another MS in this collection. The original owner's arms have been carefully erased in several places.

Concanet notes rightly that the Diocese for which the book was written is Coutances. The dedication of Coutances occurs in the Kalendar (12 July), and the 'reliques de Coustances' on Sept. 30.

Besides this we have, in the Kalendar, in gold, S. Clare martir, S. Brendain, S. Yues, S. Lo.

In the Litany, SS. Anthoninus, Helerius, Clarus, *Martyrs.*

SS. Laudus, Taurinus, Romanus, Audoenus, Julian, Paternus, Sanson, Macutus, Melanius, Ebrulfus, Marculphus, Mello, Humbert, Brendan, Rumpharius, *Confessors.*

The *Memoriae* are very copious, and include SS. Maurus, Albinus, Peter Martyr, Brandan, Yuo, Ligier, Seuer, Geremain (Germanus), Lo, Lienart.

The work is rather coarse and monotonous but not careless. Every page has a border on one side of ivy-leaf ornament, mostly in gold, and many pages have a full border.

On the binding is a shield surmounted by a crown, bearing a crowned lion rampant.

The number of French hymns in the book is unusual: probably they would repay examination.

1. *Hours of the Virgin. Matins.* Annunciation, in a building. The Father and Spirit represented. Angels on *R.*: scroll: *aue—tecum.* Lily-pot in centre. In the border, a Cistercian and Dominican embrace or struggle.

2. After *Lauds of B. V. M.*, *Matins de Trinitate.* Christ seated crowned, blessing; dark-coloured orb and cross in *L.* hand. Rays above.

3. p. 134. *Matins of All Saints.* The Virgin crowned and Child stand on pedestal in landscape. Sun to left.

4. p. 136. *pro defunctis. Matins.* Death, a shrouded corpse, smites a man with a dart and holds two more darts: a corpse on the ground. Background: a devil lying on his back: a guardian angel with cross (half-length): a soul ascending received by (half-length) guardian angel above in sky.

5. p. 139. *Matins of the Holy Ghost.* Pentecost: Twelve apostles, with the Virgin in the centre. Dove crowned.

6. p. 142. *Matins of the Sacrament.* Supper at Emmaus. Christ between two disciples blessing bread. Knife, bread, etc. on table.

7. p. 145. *Matines de la Crois.* Crucifixion. Title. Longinus, unarmed except for sword, has scroll *vere dei filius erat iste.* The side of Christ is pierced: two Marys and John are seen. There seems to be a vessel receiving the blood from Christ's *R.* hand.

8. p. 150. *De conceptione, Sabbato.* Joachim and Anne kneel. Gate and trees.

9. p. 238. *Compline of B. V. M.* Smaller size. Coronation of B. V. M. by two angels, who stand behind the throne. The Virgin is seated by Christ, who is crowned, has orb, and is blessing.

10. p. 365. *Penitential Psalms.* David (crowned) kneels in landscape. Harp before him. Christ with orb in cloud on *R.* In border, a woman with distaff chases fox with cock.

11. p. 425. *Officium Mortuorum.* Funeral service. Blue pall. Mourners in black. Two priests at desk : a number of surpliced assistants on *R.*

[Fw. 73. Searle 22.]

## 62. Horae.

Vellum, $9\frac{3}{4} \times 7$, ff. 234, 15 lines to a page. Cent. xv (1445–50). Acquired in 1808.

Contents :


| | |
|---|---|
| Kalendar in French (in gold, red and blue) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te Domina | 20 |
| O intemerata | 24 |
| Hours of the Virgin according to the use of Paris | 29 |
| Seven Psalms and Litany | 99 |
| Hours of the Cross | 119 |
| Hours of the Holy Ghost | 127 |
| Passion according to S. John | 134 |
| Prayers. *Creator celi, Suscipiat pietas, Salua me* | 137 |
| Quinque gaudia B. M. V. | 141 |
| Salutacio B. M. V. | 142 *b* |
| Prosa deuotissima B. M. | 144 |
| Deuota oracio *Deprecor te* | 146 |
| Deuota recommendacio *Sub tuam* | 146 *b* |
| Office of the Dead | 147 |
| The fifteen Joys in French | 192 |
| The seven Requests in French | 199 |
| Memoriae | 204 |
| Family Register (1578–1619) of the Isamberts, living in the parish of S. Sulpice at Paris | 231 *b*. |


*Collation.* $a^{12}$ $b^{6}$, the rest of 8, except last of Hours of Virgin and last in volume, which are of 6, + 2 fly-leaves.

*Marks of ownership.* The MS was written for Isabel Stuart, daughter of James I. of Scotland, and second wife of Francis I. Duke of Brittany, whom she married in 1445, dying about 1500.

Her arms, which occur frequently, are these :

(1) ermine ; (2) party per pale on the dexter side ermine for Brittany, impaled by dimidiation with the arms of Scotland (*or*, a

lion rampant within a double tressure fleury contre fleury *gules*), so that half of either coat is hidden by the other. It is not clear that these arms were not inserted after the book had been bought by or for Isabel.

The MS subsequently belonged to the Isamberts. On the fly-leaf is *Heures a Moy appartenans* (*Isambert...*) in a xvith century hand. On the last leaves is a register of the Isamberts from 1578–1619 and of their baptisms at S. Sulpice, Paris.

The use is Parisian. The Kalendar agrees very closely with that of No. 60, but the Litany does not. It contains S. Martial (Limoges) among the *Apostles*, Firmin (Amiens) among *Martyrs*, Marcellus, Germanus (Paris) and Severinus among *Confessors*, Geneviève, Oportuna (Paris), and Martha (Southern) among *Virgins*. This, with the occurrence of South French saints in the illustrations, points to an admixture of Southern influences.

The pictorial decorations in this MS are more profuse than in any other in the collection. There are no less than 528 figured subjects. Every page has, besides the 'line and leaf' ornament of the border, a small oblong miniature. These form four continuous series of illustrations taken from the 'Three Pilgrimages' (of Jesus Christ, of Man's Life, and of the Soul) of Guillaume de Deguilleville (1350), monk of Chaalis[1], and from the Apocalypse of S. John. The remainder of the pages are illustrated from detached legends, or with subjects suggested by the text. Besides this, the ordinary series of pictures is very full.

The work is very skilful, though showing traces of rapid execution. Especially noticeable, and of the most careful and delicate finish, is the full-page picture, No. 307. Several artists seem to have been employed. Possibly we can distinguish between the painters of (1) the large subjects, (2) the marginal pictures, (3) No. 307, (4) Nos. 302–306, (5) No. 61.

Almost all the small pictures have their backgrounds of the chess-board pattern. The binding is of the xviith century, with gold tooling at the corners, and a stamp of the Crucifixion on each cover.

[1] I have given some references to the English version of the Pilgrimage of Man, printed for the Roxburghe Club, and also for the Early English Text Society.

*Kalendar.*

1. *Jan.* Feasting before fire. (Upper rt. corner of page.)
2. Aquarius pours water on ground. (Lower rt. corner.)
3. *Feb.* Warming hands at fire, wears mittens.
4. Pisces.
5. *Mar.* Pruning vines.
6. Aries lying down.
7. *Ap.* Riding hawk on hand.
8. Taurus couching.
9. *May.* Carrying a tree.
10. Gemini embracing or wrestling.
11. *June.* Mowing flowery hay.
12. Cancer.
13. *July.* Reaping corn.
14. Leo walking.
15. *Aug.* Threshing with flail.
16. Virgo, palm and book.
17. *Sept.* Gathering grapes.
18. Libra.
19. *Oct.* Treading grapes.
20. Scorpius.
21. *Nov.* Beating oats for pigs.
22. Sagittarius. Centaur shooting backward. Lion's tail and hind feet.
23. *Dec.* Killing pig with axe.
24. Unicorn (for Capricorn).

25. *Seqq. Evv. Large.* S. John in blue robe semée with *e*'s in gold. Eagle on desk with illegible scroll: a devil under the bench upsets the ink with a hook. Arms in border. The chess-board pattern here is wonderfully minute.

26. *Marg. Ci commēce la pelerinage ihesu crist.* Christ in air surrounded by red seraphs appears in glory to a black monk sleeping in a landscape.

27. *Marg.* Annunciation. Angel with scroll kneels to Virgin with book.

28. — Angel presents Joseph kneeling to Virgin with book. He has a stick over his shoulder.

29. *Seq. S. Lucae. Large.* S. Luke writing. Winged ox with scroll: *sent luc. in illo tempore missus.* S. Luke holds a knife in his *L.* hand. Arms in border.

30. *Marg.* The Nativity. The Virgin adores the Child on the ground. Joseph welcomes the midwife who stands on *R.*

31. — Angel (red) and two Shepherds.

32. — Adoration of the magi: two of them kneel.

33. — Virgin presents Christ (with staff and scrip) to God appearing above. Attendant maid with basket kneels.

34. *Seq. S. Matth. Large.* S. Matthew writing *secundum* on a scroll on his knee. Winged man kneels by him. God above, with book, surrounded by red and blue angels. Arms in border.

35. *Marg.* Joseph and Mary bring Christ as pilgrim to (a priest or) Simeon.

36. — Christ as pilgrim enthroned, in building: four doctors below.

37. — Christ as pilgrim touches a jar (of water) held to him by John the Baptist.

38. *Marg.* Christ as pilgrim and the Virgin. Six waterpots. Spectators.

39. *Large. Seq. S. Marc.* S. Mark, pen at mouth, book on lap. Lion with scroll: *Secundum Marcum.* Cushioned seat. Arms in border.

40. *Marg.* The Virgin and Child on an ass. Joseph attacked by three robbers in armour. The seamless tunic on the ground.

41. *Marg.* Christ (full-grown as pilgrim) and Virgin at a stream. Angel kneels offering pitcher.

42. *Marg.* Baptism of Christ: two figures only.

43. *Obsecro te Dna. Large.* Virgin and Child, who plays with a rosary. The Virgin in blue mantle semée with fleurs-de-lys. S. Catherine presents Isabel of Brittany, saying, *O mater dei memento mei.* Arms in border.

44. *Marg.* Christ (child and pilgrim) led into desert by nimbed man, who is the Spirit. The Devil meets them, holding a horn or club.

45. *Marg.* Christ and Peter in a boat: two cripples on land kneeling.

46. — Christ as pilgrim between disciples and people.

47. — Christ raising Lazarus, in a stone coffin. The Virgin and apostles behind.

48. — Last Supper: Christ breaking bread: nine apostles visible.

49. — Christ washing S. Peter's feet: other apostles visible.

50. — The Agony: Christ kneels: cup on rock on *R.* The three apostles sleep on *L.*

51. — Betrayal: Malchus, bleeding: Peter sheathes his sword. Starry sky.

52. *O intemerata. Large.* Virgin with child on knee, crowned, reading. Arms in border.

53. *Marg.* Christ scourged by two men, at a slender column.

54. — Bearing cross: two figures only, Christ and a man who leads him.

55. — Crucifixion with thieves: no other figures. Starry sky.

56. — Angel (red) at tomb, and two Marys with caskets.

57. — Journey to Emmaus: all three as pilgrims, but Christ bare-headed.

58. — Christ appears to Virgin as pilgrim.

59. — Christ shows his wounds to the kneeling apostles. Incredulity of Thomas.

60. — The same subject: five seraphs above.

61. *In text. Omnis virtus te decorat.* Virgin and Child. Lady in peaked head-gear and veil kneels at prayer-desk. A good deal of this picture is later work.

62. *Marg.* Descent of the dove: eleven apostles, in two bands, kneeling.

63. Christ kneeling, received by the Father. Red seraphs around. *ci fine le pelerinage ihu crist.*

64. *Hours of B. V. M. Matins. Large.* Annunciation, with dove. The Father, outside in left border, sends forth the dove on rays. Angel has scroll: *aue maria g. plena dns te.* The Virgin has "*marie*" inscribed on her robe. The scene is a vaulted lantern-like building with starry sky seen through,

65. *Border L.* Joachim's offering rejected: he and Anne kneel at an altar and offer lambs: four priests, one with raised hands.

66. *Border L. Below.* Joachim and Anne meet at Golden Gate.

67. — — Birth of Virgin.

68. — — Presentation of Virgin.

69. *Border R.* Marriage with Joseph: a bishop performs the ceremony: the parents and four others are present: two angels above.

70. *Border R.* The Virgin sits weaving in the temple; an angel brings her bread and wine from heaven.

71. *Marg. ci comence l apocalipse saint jehan.* John seated with book open. Angel descends.

72. *Marg.* John on island looks up at glory on *R.*, with his *L.* hand pointing to *L.*

73. — Seated on island with book looks at trumpet on *R.*

74. — Gives a roll to several people. Starry sky.

75. — Seated with book; above, Christ, a half-figure, white-haired, in red robe, a sword in his mouth: stars on his right, candlesticks, four on right, three on left.

76. *Marg.* Prostrate before Christ.

77. — Christ, taking the sword out of his mouth, stoops and raises him.

78. — He writes at Christ's dictation.

79. — Seated, he gives a paper to a messenger. Christ above, sword in hand.

80. — The messenger gives the paper to a bishop standing in front of a church (Ephesus). A candlestick above.

81. *Marg.* Letter given to second messenger. Above, Christ with sword in hand.

82. — Messenger delivers it to Bishop of Smyrna, who bows his head. Candlestick above, and ? key.

83. *Marg.* Standing, gives letter to third messenger. Christ, with sword in mouth.

84. — Delivered to Bp of Pergamus. Candlestick above.

85. — Standing, gives letter to fourth messenger, who kneels. Christ, swordless.

86. — Delivered to Bp of Thyatira, beside his church door. Candlestick, *ut supra.*

87. — Kneeling, gives letter to fifth messenger, who stands. Christ, sword in hand.

88. — Kneeling messenger with staff delivers letter to seated Bishop of Sardis. The church is smaller. Candlestick, *ut sup.*

89. *Marg.* Seated with book points to Christ with sword and key. The sixth messenger adores.

90. *Marg.* Kneeling messenger delivers letter to standing Bishop of Philadelphia. Candlestick.

91. — Advances to kneeling (seventh) messenger with staff. Christ holds his sword in his veiled left-hand.

92. *Marg.* Kneeling messenger delivers letter to Bp of Laodicea inside his church door, among rocks. Candlestick above.

93. *Marg.* Rev. iv. 1. Sits writing. Door of a blue building opened in heaven.

94. — ,, ,, Listens to trumpet blown in front of the door.

95. — ,, 2 seqq. Sees God throned among elders. Seven lamps before him.

96. — ,, 6. Sees God throned in midst of four beasts.

97. — ,, 10. Sees elders cast down their crowns before God.

98. — v. 1. Sees God, with the sealed book lying beside him.

99. — ,, 5. An elder, by John, points him upward.

100. — ,, 6. Sees in the midst of the four beasts a fourfold Lamb (with four bodies and seven horns arranged 5 and 2) with stains of blood upon it.

101. *Marg.* Rev. iv. 7. Sees the Lamb (no longer fourfold) take the book from God. The four Beasts: the Elders with harps.

102. Rev. iv. 11. Sees the Beasts, Elders, and Angels praising.

103. *Marg.* Rev. vi. 2 (1st Seal). Sees rider on white horse crowned, with bow. The first beast behind him, a winged man, with a scroll ("Come and see").

104. *Marg.* Rev. vi. 4 (2nd Seal). Sees rider on red horse (knight with sword). The second beast, a lion with scroll.

105. *Marg.* Rev. vi. 5 (3rd Seal). Rider in white tunic and hood, holding scales, on black horse. Third beast, ox with scroll.

106. *Marg.* Rev. vi. 8 (4th Seal). Shrouded corpse on black horse, with three swords (or the horse is horned). Devils follow it. The eagle (fourth beast) with scroll is on the ground beside John.

107. *Marg.* Rev. vi. 9 (5th Seal). Sees naked souls under altar with chalice. An angel serenading, vests one with a stole.

108. *Marg.* Rev. vi. 12 (6th Seal). Standing, sees stars and sun fall: moon as blood: rain of blood. Towers fall: a bishop and monk or doctor are being swallowed up.

109. *Marg.* Rev. vii. 1. Sees Christ with cross-staff, in the left corner of the picture. Four angels stand on the circle of the earth holding the winds (four blowing masks).

110. *Marg.* Rev. vii. 9. Seated, sees God and the Lamb surrounded by a multitude (16 half-figures) with palms.

111. *Marg.* Rev. viii. 2 (7th Seal). Seated, sees God commanding seven angels with trumpets.

112. *Marg.* Rev. viii. 5? Seated, sees altar with chalice. Angel with censer. Another fills it.

113. *Marg.* Rev. viii. 3–5. Seated, sees God behind altar, angel with censer, pours vial into the earth (should cast his censer into earth).

114. *Marg.* Rev. viii. 5? (book on ground by him). Four winds blowing. Angel descends pouring ? fire into earth or vial into fire.

115. *Marg.* Rev. viii. 6. The seven angels prepare to sound.

116. — ,, ,, 7. 1st Trumpet. Rain of fire and hail. Trees (3rd part of) destroyed. Earth half-white, where grass is gone.

117. *Marg.* Rev. viii. 8, 9. 2nd Trumpet. Fire in the sea. Three ships destroyed. Men's heads seen.

118. *Large. Lauds of the Virgin.* Visitation. Two small angels with the Virgin. The Trinity (two half-figures and the dove) above. Landscape, red and gold sky. Arms in border.

119. *Marg.* Rev. viii. 10. John standing, sees the 3rd Trumpet: star falls on waters, heap of naked dying men.

120. *Marg.* Rev. viii. 12. Seated, sees 4th Trumpet. Part of sun, moon and stars darkened.

121. *Marg.* Rev. ix. 1. Seated, sees 5th Trumpet. Star falls. Hell mouth open, smoke and fire issue.

122. (much rubbed) ix. 13. ,, 6th Trumpet. Altar with chalice in the heavens. Seven lions' heads horned, as it seems, come out of the sea (=locusts).

123. (rubbed) x. 1. Seated, sees mighty angel (red) in white with open book, right hand raised, stands on earth and sea.

124. (rubbed) x. 4. Seated, an angel forbids John to write.

125. *Marg.* x. 5, 6. Seated, sees the mighty angel.

126. — 10, 11. Seated, points to his mouth; an angel speaks from heaven.

127. — xi. 1. ,, angel gives him golden measuring reed.

128. — ib. Measures altar with chalice on it.

129. *Marg.* Rev. x. 8. Takes book from mighty angel, whose feet are flaming, as if winged.

130. *Marg.* Rev. x. 9. Holds book: the mighty angel admonishes him.

131. — xi. 15. Seated, hears 7th Trumpet.

132. — 19. Sees Temple of God open. Fire and hail.

133. — xii. 1. ,, armed woman clothed with sun standing on moon. Sea below.

134. — 3. Seated, sees dragon (really a lion), 7 heads 10 horns: not winged, hovering over sea.

135. *Marg.* Rev. xii. 4. Dragon's tail casts down stars. He stands before the woman.

136. — 7. Prostrate, sees Michael standing on dragon (really a dragon here) smiting him.

137. *Marg.* Rev. xii. 9. Seated, sees angel thrust down the lion-dragon into earth with cross-staff.

138. *Marg.* Rev. xii. 10. Seated, listens.

139. — ,, 12. Sees dragon and woman in air.

140. — ,, 14. Seated, an angel gives red wings to the woman in the air.

141. — ,, 15. Seated, dragon casts out flood from his mouth.

142. — ,, 14, 16. Seated, woman flying into wilderness with book. Earth swallows up flood.

143. *Large. Prime of the Virgin.* Under architecture. Virgin adores Child on ground. Joseph. Eight angels. Many men outside. Bust of God in the starry sky.

144. *Marg.* Rev. xii. 17. John seated, sees dragon fight two men (=the woman's seed), one head is wounded.

145. *Marg.* Rev. xiii. 1. John seated, sees beast come out of sea.

146. — ,, 2. ,, ,, dragon give beast a sceptre.

147. — ,, 2, etc. ,, ,, beast wielding sceptre.

148. — ,, 4. ,, ,, people worship dragon.

149. — ,, ,, ,, people worship beast with sceptre.

150. — ,, 6, 7. Beast with sceptre, his adherents follow. Christ in heaven. Three saints lying (?) dead on earth.

151. *Marg.* Rev. xiii. 6, 7. Three kings and one other worship the Beast.

152. — ib. A man slaying saints: five are already killed.

153. — ib. Beast on altar with sceptre; three kings kneel to him.

154. — Rev. xiv. 1. Lamb on Mount Sion: white-robed people round him kneel.

155. — ,, 2. A choir of angels in heaven playing harps and viols. White sea below.

156. *Large. Tierce of the Virgin.* Angel (red) and four shepherds. Scroll illegible. City behind. Gold sky: a very beautiful picture.

157. *Marg.* Rev. xiv. 3. John seated, sees the Lamb, four beasts, choir of angels. The Elders crownless.

158. *Marg.* Rev. xiv. 6. Sees angel fly in midst of heaven to *R.*

159. — ,, 8. ,, a second angel flying to *L.*

160. — ,, 9. ,, a third angel flying to *R.*

161. — ,, 13. Seated, writes (*Beati mortui*).

162. — ,, 14. Sees the Son of Man (a half-figure) crowned, holding serrated scythe (or sickle).

163. *Marg.* Rev. xiv. 15. Sees angel addressing the Son of Man.
164. — ,, 16. He puts forth the sickle into the wheat.
165. — ,, 17. Angel comes out of temple with scythe.
166. — ,, 18. This angel is addressed by another from the altar.
167. *Large. Sext of the Virgin.* Adoration of kings, under architecture, with Joseph. Arms in initial. No star.
168. *Marg.* Rev. xiv. 19. John, seated, sees angel thrust sickle into vine.
169. — ,, xv. 1, 2. John, ,, ,, seven angels in heaven with a red wound on the breast of each (a misunderstanding of the words 'having the seven plagues'): a sea of fire below.
170. *Marg.* Rev. xv. 5, 6. Sees seven angels, wounded, coming out of the temple.
171. — ,, 7. ,, an eagle (4th beast) give gold vials to them.
172. — ,, xvi. 1. John listens to a voice from heaven (*Ite et effundite vii phialas*, etc.)
173. — ,, 2. Sees 1st Vial poured on naked prostrate men.
174. — ,, 3. ,, 2nd Vial poured on sea, which becomes blood. Dead men in it.
175. — ,, 4. Standing, sees 3rd Vial poured on rivers, which become blood.
176. — ,, 8. Seated, sees 4th Vial poured on sun: naked men on earth scorched and bleeding.
177. *Marg.* Rev. xvi. 10. Seated, sees 5th Vial poured on seat of Beast (a white draped altar).
178. *Large. None of the Virgin.* Presentation in the temple. Architecture. The Father above (a red half-figure) sending down the dove. Joseph and the Virgin. An attendant woman with doves on *R*. Five crosses are marked on the altar-cloth. Arms in initial.
179. *Marg.* Sees 6th Vial poured on river Euphrates, as it flows out of a rock.
180. — Rev. xvi. 13. John seated, sees Dragon, Beast and Devil with sceptre (=False Prophet). From the mouths of the first two issue gold frogs.
181. *Marg.* Rev. xvi. 17. Standing, sees 7th Vial poured into the air. Babylon falling. Christ in heaven.
182. *Marg.* Rev. xvi. 1, etc. Seated, sees angel with vial, shews him a woman seated. Men under her feet: she holds a cup.
183. *Marg.* Rev. xvi. 3, 4. Sees woman on seven-headed beast holding gold cup.
184. — ,, 7. Seated: angel speaks with him.
185. — ,, xviii. 1. Sees angel flying down.
186. — ,, 4. Listens to voice: only a starry sky above.
187. — ,, 20. Sees Babylon falling: two birds above it: angel in heaven. Three apostles or prophets looking on.
188. *Marg.* Rev. xviii. 21. Standing, sees angel cast a gold millstone into sea, on which is a ship.
189. *Large. Vespers of the Virgin.* Flight into Egypt. Two angels accompanying. The Father above sends the dove. A city in the landscape. Arras in the corners.
190. *Marg.* Rev. xix. 1. John standing, sees Christ. The four beasts. Nine trumpets are blown. Elders worship. A saint in white lying on the earth.
191. *Marg.* Rev. xix. 3 (?) Seated, sees angel blow trumpet. Rain of fire on earth and on men.

192. *Marg.* Rev. xix. 8. Sees S. John Baptist, in hair-robe, a lamb in his arms and the Bride in red in an oval glory beside him.

193. *Marg.* Rev. xix. 9, 10. Prostrate. Christ speaks from heaven.

194. — ,, 11. Seated, sees rider (Christ) on white horse, triple crown, sword in mouth.

195. *Marg.* ,, 17. Angel (in the sun) calling the fowls of the air.

196. — ,, 19. The rider descending upon the Beast (a dragon) and the False Prophet (a devil).

197. *Marg.* Rev. xx. 1. Angel descending with keys and gold chain.

198. — ,, 2. Angel chaining dragon (a new form here) winged and with two feet.

199. — ,, 4. Naked souls in heaven kneel round altar. Nimbed corpses, beheaded, on earth.

200. *Marg.* Rev. xx. 10. Christ in heaven. Fire falls. Hell mouth open. The Beast and False Prophet in it.

201. *Marg.* Rev. xx. 11. Christ as judge showing his wounds; on a rainbow in glory.

202. — ,, ?10, 11. The same, corpses on earth, sprinkled with fire or blood.

203. — ,, 12. Angel with book in heaven.

204. *Large. Compline of the Virgin.* Coronation of the Virgin by the Father and the Son under a small canopy. The Dove between. Red angels above, praising. Arms in initial.

205. *Marg.* Rev. xx. 12. John seated, sees Christ as judge. A book by him on *L.* The dead on a cloud, the sea below. Hell mouth receiving men.

206. *Marg.* Rev. xxi. 3. Listens to a voice and writes (*Ecce tabernaculum*).

207. — ,, 2. Sees the New Jerusalem (a gold church, in form) descending.

208. — ,, ? 3. ,, a trumpet in heaven.

209. — ,, 5, 6. ,, Christ speaking from heaven (*Ecce noua*).

210. — ,, 9. ,, angel descending to him.

211. — ,, 10. Stands with angel on mount. Sees New Jerusalem as before.

212. — ,, 15. Stands with angel, who measures with a reed (represented like a birch).

213. — ,, 17. Seated, sees the city and (an apostle) a bearded man in white and gold standing before it.

214. *Marg.* Rev. xxii. 1. Seated, sees Christ in heaven (a half-figure), a river of water flowing down.

215. *Marg.* ,, 9. Prostrate. An angel raises him.

216. — ,, ,, Kneels. Angel points him to Christ, on a rainbow surrounded by seraphs.

*ci fine la pocalipse saint iehan. Cy sensuient les hystories du pelerinage du corps humain es sepsianne.* (i.e. 'at the vii psalms', which begin on the next page.)

217. *Large. VII Psalms.* The Trinity, Father and Son. Dove between their mouths. One mantle covers both. The Father has triple crown. Their feet on a globe, an open book between them. Demi-angels around. Arms in corners.

218. *Marg.* A monk sleeping under architecture.

219. — As pilgrim, sees a gate with a *cherubin* in front, sword in hand.

220. — ,, meets a crowned lady, Grace Dieu.

221. — She leads him.

222. *Marg.* She shews him a church in the midst of the sea.
223. — He kneels to Moses, beardless, horned, with crooked staff.
224. — Moses gives him sword and keys.
225. — He sees Reason departing inside the gate.
226. — She disappears: an old woman in green tunic (Nature) meets him.
227. — The same figures: Grace Dieu emerging.
228. — The pilgrim and a Grace Dieu in red with white veil, take a green and white cord out of a box; it has bells attached. This is a scrip and 12 bells symbolic of the 12 articles of Faith.
229. *Marg.* The same scene. Grace Dieu is in blue.
230. — She puts the scrip on his neck: this picture is damaged.
231. — She gives him a scroll out of the box.
232. — Shews him a seat, and armour hanging on a beam, a green archway in front.
233. — Gives him a shirt of mail.
234. — He drops his staff and kisses it.
235. — He has on the shirt: she holds another similar one.
236. — He handles a brasset: a visored helmet and sword lie on the ground. Grace Dieu stands by.
237. *Marg.* He is armed with the shirt, helmet (visored), and shield (white), bearing four gold crosses.
238. *Marg.* He puts them off.
239. — She gives him gold (or scrip and purse).
240. — He stoops to pick up a bundle (white, bound with gold): a woman in yellow and red behind him (Memory).
241. *Marg.* Grace Dieu gives him a scrip (gold) ? Stephen's scrip, ch. c, ci. Memory carries the bundle.
242. *Marg.* He meets Rude Entendement: a churl with club. Memory behind him.
243. — Rude Entendement. Pilgrim. Memory. Reason (like Grace Dieu, in blue) expostulating in the gate.
244. *Marg.* Reason shews a commission and lets the pilgrim read it to R. E.
245. — The pilgrim's body lying on the earth: his soul, winged, with staff, flies above it. Reason stands by. c. xlvii.
246. *Marg.* The body lying. Reason stands by: the soul stops and feels the body.
247. — He stands, restored to his body. Reason holds his hand. c. li.
248. — Reason veiled, with winged feet, points to sun hid in cloud. lviii.
249. — He walks with her. A wattled hedge seen in front of them. lix.
250. — He meets a lady (*Oiseuce*) with a high head-dress playing with a glove. lx.
251. — He meets Industry, a repairer of mats, sitting on the ground. A tree to *R*. Rays from left.
252. *Marg.* Talks to Oiseuce, a Grace Dieu (blue and white veil) standing in the gate. c. lxxvii.
253. — Comes to the hedge, a crucifix on the top of it. Before it, Death in a shroud.
254. — Seated; Death (or an old woman) carrying off the crucifix.
255. — Grace Dieu finds him seated.
256. — Grace Dieu and he come to a wheel with a white butterfly over it.

257. *Marg.* Grace Dieu carries him on her back over the hedge.

258. *Large. Horae de S. Cruce. Foreground:* the nailing to the cross. Christ's arms and legs are being stretched with ropes. The lots are being cast on the vesture.

*Background:* Christ crucified between thieves. The thieves give up their souls. Their legs have been broken; the Virgin swoons. Christ is pierced with two spears, one held by blind Longinus. The Father above. Arms in initial.

259. *Marg.* The pilgrim with Grace Dieu, whose feet are winged, on a slope: stars and rays above.

260. *Marg.* He meets an old woman with a bag hanging from her mouth.

261. — Meets a woman on a boar holding a skull or mirror before her face and a spear.

262. *Marg.* He is prostrate. A woman in red at his head; one at his feet in blue handling cords wherewith he is bound (loosing them).

263. *Marg.* He is tied to the tail of the boar by his heels: the two stand over him, and one beats him.

264. *Marg.* He stands before three figures, one of whom is on a white horse. Grace Dieu seems to be pulling her off.

265. *Marg.* Grace Dieu and another tie a figure in red to the tail of the boar: this person's face is covered with a cap. The pilgrim departs.

266. *Marg.* The pilgrim led to *R.* by Grace Dieu, who has a glove.

267. — Two angels (outside the picture) with a scroll *anonciouous* (=annuncio uobis). A shepherd with the sheep, looks up.

268. *Marg.* Grace Dieu dismisses the pilgrim at the hedge.

269. — He is impeded by cords. Rays on left.

270. — He is entangled with cords and a net at his feet. Sloth (Peresce) approaches, an old woman with axe and cords.

271. *Marg.* She threatens him with her axe.

272. — He is prostrate and a bird perches on his head. Sloth pulls at a rope tied to his feet.

273. *Marg.* He escapes. She follows with axe.

274. — He meets Pride with bellows, horn and club, a horn in her forehead, mounted on Envy, in yellow.

275. *Large. Horae Spiritus Sancti.* Pentecost. Architecture above. The Virgin is crowned and sits in the centre. Thirteen apostles seem to be present. Arms in corners.

276. *Marg.* Pride, Hypocrisy, and another riding on Envy attack the pilgrim: spears and spikes come out of Envy's eyes and mouth.

277. *Marg.* He meets an old woman girded with a scythe: a saw in her mouth, two flints (coloured gold) in her hands. This is Ira.

278. *Marg.* She attacks him with her serrated scythe.

279. — He comes out of a wood and meets Avarice six-handed, holding a balance. Death stands behind with a book.

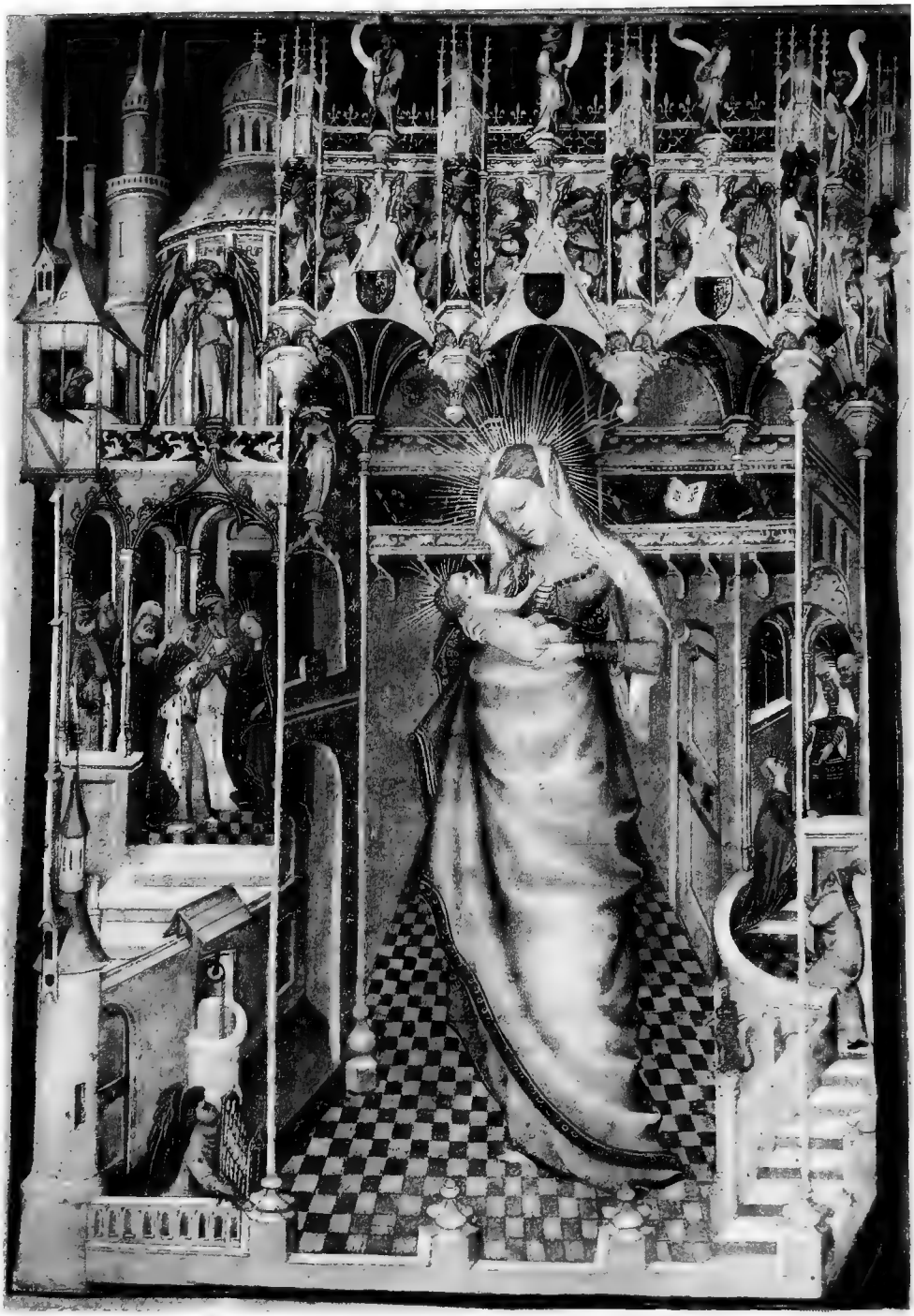
280. *Marg.* Gula mounted on a boar, a sack at her mouth, and another, who holds a skull, attack the pilgrims as they retreat.

281. *Marg.* He is prostrate. Grace Dieu descending raises him.

282. — He kneels. She from above gives him a book.

283. — And takes his hand.

284. — He is in a bath. She causes water to flow over him from a rock by means of a rod.



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285. *Marg.* She shews him a tabernacle with a bird perched on the summit.

286. — He sees a woman (Necromancy) come out of this tent and pierce a book with a sword.

287. *Marg.* He looks at a winged figure with black face and hands seated on the top of a tree, holding the pierced book.

288. *Marg.* Meets Heresye with fagot and shears.

289. — Walks in a net spread by a man with a horn slung about him near a water.

290. *Large. Passio sec. Johannem.* Deposition. The Father and seraphs above. The thieves' bodies on their crosses with wounded legs: a devil above the mouth of him on *R.* On *L.* are three nimbed women, S. John, the Virgin: the Magdalene in centre. Six men.

291. *Marg.* The pilgrim walks through a stream. Rays above.

292. — Sees a ship in a sea, with a bird on the mast. iv. 28.

293. — Grace Dieu receives him into the ship.

294. — He is with Grace Dieu before a gate, and meets a porter with a club.

295. — He is attacked with spears by three women. They have hunting horns and are followed by dogs.

296. *Full-page. Frontispiece to Creator celi.* The Virgin and Child, the Dove above them, between Peter and Paul, all half-figures on a crescent. Their robes are powdered with M's. Four angels attend. The Trinity is above: three human half-figures: the Holy Ghost is beardless.

297. *Marg.* The pilgrim meets two women, one with bundle, one with two crutches.

298. — These two women lay him on a couch and bind him about with cords.

299. *Marg.* He lies on a bed. Grace Dieu standing over him appears to feed him from her breast.

300. *Marg.* He is in bed, unclothed: his scrip and staff laid aside. Grace Dieu at his head. Death, a woman bearing coffin and scythe, has mounted on the bed.

301. *Marg.* The same scene. The coffin is by his side. The woman Death smites him with her scythe.

*Ci fine le pelerinage du corps.*

302. *Marg.* The Resurrection of Christ.

303. — A nun in black kneeling at an altar whereon is Christ, seated.

304. — *Suscipiat pietas.* Nun kneeling at altar under canopy. Christ stands on the altar shewing his wounds, holding the cross.

305. *Marg. Salua me Dne.* Christ on a rainbow shewing his pierced hands. Two men rising from the grave; a glory about Christ.

306. *Marg.* Christ in glory on rainbow. The globe under his feet, shews his wounds.

Nos. 302–6 may be by a different artist, slightly later: they are coarsely done.

307. *Full-page. V. gaudia.* The Virgin and Child, full-length under architecture, on which are nine statues of prophets, four with scrolls. Nine angels play various instruments, as the trumpet and organ. On the left is a tower, and a well in a grass-plot. There is in the architecture a figure of the Synagogue leaning on a broken reed. Two men look out of a window at the next scene, viz. on *L.*

The Marriage of Mary and Joseph, by a priest in tiara: three men watching.

On *R.*, the Presentation of the Virgin: the high-priest and another at the top of the steps, the parents below.

This page is of the most beautiful work. The Virgin's robe of ivory white, stippled.

308. *Marg.* Annunciation. The angel flies down with a scroll.

309. — The Virgin and two maidens sit spinning. Rays above.

310. — The Virgin suckling the Child. Rays above.

311. — The Virgin holding the Child. Theophilus kneels to her. She gives him the bond. The Devil stands behind on *L*.

312. *Marg.* The Virgin and the Child swathed: half-figures on a crescent, surrounded by rays.

313. *Marg.* She stands kissing the Child.

314. — She stands suckling the Child.

315. — The Child is seated. She shews him a scroll (teaches him to read).

316. — She kneels to Christ seated with orb.

317. — *Sub tuam protectionem.* She is crowned as Virgo pauperum, sheltering a number of people under her robe.

318. *Large. Vigiliae Mortuorum.* A Funeral in Choir: the priest (in black chasuble) consecrating at the altar, over which is a statue of the Virgin and Child. The church is full: there are four processional crosses, in all 27 figures. Arms in upper corners.

319. *Margin and Border.* Three medallions of nude corpses lying on grass.

320. *Marg.* A monk sleeping under architecture. *Ci commence le pelerinage de lame.*

321. *Marg.* The soul flying upward over earth and sea. Naked with the exception of a staff and scrip.

322. *Marg.* It looks down on a decaying body on the earth.

323. — The guardian angel meets it in the air: the corpse on the earth.

324. — Soul and angel in air. A woman with a cord finds his body.

325. — Devil, soul, and angel in air.

326. — The same scene above. Below, devils, souls, and angels with chains.

327. — A devil on the back of the soul, whose hand the angel holds. His body is buried by two men; the woman stands by.

328. *Marg.* A winged woman in the air. Soul and angel on earth.

329. — Soul, devil, angel. Above, Michael at a gate.

330. — Devil and angel in air. The soul speaks to Michael.

331. — Soul and angel over a city. The soul bowing before Michael.

332. — Soul, devil, angel, and a troop of souls.

333. — Devils and pilgrim-souls on the earth. Soul and angel at gate above.

334. — Angel points the soul upward to Peter and John? and another seated: an angel by them.

335. *Marg.* Devil clutches at soul and angel. Michael on *R*.

336. — Soul on earth. Angel in air prays. Trumpet-angel and Michael.

337. — Michael in air. Angel, pilgrim, souls, and devil on earth.

338. — Two devils, pilgrim-souls, angel on earth. Michael in air.

339. — Michael and a cherub with sword in air. Devil, soul, and angel on earth.

340. — Two devils with three souls. The pilgrim-soul and his angel near; Michael in air.

341. *Marg.* Cherub, S. Peter, and Michael in air. Soul and angel below, pointing upward.

342. — Six saints and an angel above praying. The soul and angel below.

343. *Marg.* Soul brought by the angel to Christ, S. Michael, and S. Peter. Four saints below.

344. — The soul, the angel, and a tall devil on the earth. Michael above.

345. — Christ leaning out of heaven. Michael in air between him and the soul, who has a scroll: below, the angel and devil.

346. *Marg.* The Virgin and Child. Soul and angel praying. Devil to the right.

347. — The devil and soul (in prayer) and angel. Michael stands above.

348. — The same group, but S. John Baptist above.

349. — ,, ,, the Devil clutches at the soul. The apostles above.

350. — ,, ,, S. Benedict above.

351. — ,, ,, Justice (?) holding the scales, Michael above.

352. — ,, ,, Sin, half a woman, half a snake, without arms. Michael above.

353. *Marg.* Sin: the Devil writing. The soul and angel. Michael above.

354. — The same personages. The soul in prayer.

355. — Soul, angel, and Michael: on *L.* are Justice with a crown and sword, Mercy clothed in white, and another woman in blue. The soul clutching at a staff in the hand of Michael.

356. *Marg.* The same crowned personage. The Devil, soul, Sin, the angel. Michael above.

357. *Marg.* ,, ,, ,, ,, The Devil shows a scroll to Michael. The soul kneels, the angel exhorts. Sin on the right.

358. *Marg.* The soul prostrate on the knee of the angel. Devil, Sin, Michael.

359. — The soul as before. A woman in blue, with a cord, shewing her breast. Sin and Michael leaning out of heaven.

360. *Marg.* Angel and soul. Justice (?) and a hooded woman. Michael as before.

361. — Michael with staff. S. Benedict. The Virgin in blue. S. Francis (?).

362. — Justice (?) with scales. Angel. Soul approaches. Michael.

363. — ,, ,, ,, Sin in one scale. Angel. Soul stepping into the scale. Michael.

364. *Marg.* ,, ,, ,, ,, ,, ,, ,, Soul kneeling down. Michael.

365. — The same group, but a devil between the scales.

366. — ,, ,, Sin weighs down the scale.

367. — The soul, out of the scale, prays. Sin is gone. The rest are there.

368. — The soul led off by the angel. Others follow.

369. — The same group. The followers have musical instruments.

370. — Soul with angel. Devils with kettledrum and club. Souls chained.

371. — ,, ,, Devils clutch two souls.

372. — ,, ,, Three devils and souls.

373. — Soul with angel. Devils beating souls in flames.

374. — Angel shews soul souls in fire.

375. — Angel makes soul walk through the fire.

376. — Angel and soul in fire: two souls and two angels follow with caskets.

377. — ,, ,, ,, (soul just emerging).

378. — Angel, soul no longer in fire.

379. — Angel points soul to fire in the sea.

380. *Marg.* Angel points soul to souls in the sea.

381. — They meet a pilgrim-soul before a gate.

382. — They see a soul tied by the feet, seemingly to the leg of a table or coffer: three females behind.

383. *Marg.* They see two souls hung on gallows over a fire; one by a hook in the nose, one by a collar.

384. *Marg.* The same. The souls are hung by their hair.

385. — They see one hung by his hands and two wolves bite his legs.

386. — ,, two hung by the feet over a fire blown by a devil.

387. — ,, devils beating chained souls in the water.

388. — ,, a heap of skulls and bones.

389. — ,, devils with clubs, retreating.

390. — ,, Hell mouth flaming.

391. — ,, ,, ,, ,, with souls and a devil in it.

392. — ,, ,, ,, ,, with three devils putting souls into it.

393. — A similar subject.

394. — ,, ,, with a devil putting in two souls from a basket on his head.

395. — ,, ,, a devil pouring molten metal into their mouths.

396. — One devil holds their chains, another brays them with a pestle.

397. — ,, ,, ,, two devils pinch them.

398. — ,, ,, ,, ,, trample them down.

399. — Three souls brought in a barrow by two devils.

400. — A fight of devils.

401. — The fight continued. One devil chained in Hell mouth: the angel and soul watch.

402. — A devil astride of a soul.

403. — ,, ,, The soul is a female with a tail: two more devils pound her with clubs.

404. *Marg.* Angel and soul ascending a slope.

405. — Soul kneeling presented to S. Michael in blue, with cross-staff as before.

406. — Two angels. Soul presented to S. Peter.

407. — Presented by S. Peter to the Father above.

408. — Christ seated. The soul presented by S. Peter and two angels.

409. — The soul between two apostles on a bench facing the Father and the Virgin. A tonsured angel below. *Ci fine le pelerinage de lame.*

410. *Large. Doulce dame de misericorde.* The Virgin and Child seated. Two angels hold a beautiful drapery behind. One on each side, standing, of whom one has a pot of flowers, the other a harp, which the Child takes. The Father in triple crown with angels is above. In three corners are the arms as before.

411. *Marg.* The Virgin weaving at a frame, with a shuttle: two wool boxes in front.

412. — The Virgin twisting threads of three colours: a box before her.

413. — Annunciation. The Father above, with ray from his mouth. Angel with scroll.

414. — Visitation. Elizabeth kneeling on *L.*

415. — Nativity. Joseph and Mary adore: ox and ass: a railed enclosure: no roof.

416. *Marg.* Two shepherds. Angel with scroll.

417. — Christ throned on a table. Doctors stand below on left. Virgin enters on right.

418. — ? Miracle of Cana. Four figures all in blue at table, viz. the bride and bridegroom, Virgin and Christ, from whose mouth comes a ray (possibly it is Christ at home as described in last chapter of the *Liber de infantia*).

419. *Marg.* Christ on the cross, bleeding.

420. — Christ as *Homo dolorum* stepping out of the tomb, bleeding: hand raised to bless.

421. *Marg.* Ascension, with the Virgin (the feet only seen).

422. — Pentecost, without the Virgin. The apostles seated on the ground.

423. — Assumption. The Virgin in white, borne up by four angels in red.

424. — Coronation of the Virgin (only two figures). Gold damasked ground.

425. *Large.* *Quiconques veult estre bien conseillie* (a preface to the seven Requests). Christ full-length, against a ground of blue angels. He is crowned with thorns and shews his wounds. His garment is of a delicate pink, the lining apple green. He stands on the earth between two graves with men rising from them (Job xix.).

426. *Marg.* Christ as judge, in robe of white and gold, upper half of the body naked, sits on crescent in black, starry sky, with feet on globe.

427. *Marg.* Christ as judge, feet on globe, wounds bleeding, hands raised. Ground as No. 424.

428. — As judge, on crescent, globe below feet, points to bleeding side.

429. — Betrayal. Kiss of Judas. The Father in the air: three soldiers in plate armour.

430. — Apostles, kneeling, see Christ on a rainbow shewing his wounds.

431. — Bearing the Cross. Virgin and women follow.

432. — Peter in red with keys, kneels on *L.* On *R.* Christ as judge on rainbow.

433. — Christ on Cross: the Virgin swoons supported by John.

434. — The three crosses. One of the thieves has his legs free.

435. — The three crosses. Christ crucified lays his right hand on the head of the thief on his right.

436. *Marg.* Invention of the Cross: Helena crowned raises it from the hole: tools lie beside her. Judas (Cyriacus) in red behind. Rays from above.

437. *Memoriae. Margin. De S. Trinitate.* The Trinity, half-figures in white (all human). Christ with cross. The Spirit blessing. Seraphs.

438. *Memoriae. Text.* Italian Trinity: a little seraph clasps the foot of the cross. The Father seated. The dove in a ray.

439. *Memoriae. T. De B. Maria.* Virgin and Child inside a paling, on the ground. The Father above sends forth the Dove.

440. *Memoriae. M.* The Virgin bends over Christ in a 'go-cart.'

441. — *M.* The Virgin: Christ in a 'go-cart' without wheels—a sort of cage to play in.

442. — *T.* S. Michael standing on the Devil, who is wounded.

443. — *M.* S. Michael weighing a soul against its sins (represented as in the Pilgrimage of the Soul, above).

444. *Memoriae. M.* S. Michael standing on the Dragon.

445. — *T.* Baptism of Christ. Lamb and seamless coat on the ground.

446. *Memoriae.* *M.* S. John the Baptist with lamb and cross.
447. — *M.* S. Peter with key.
448. — *T.* S. Peter crucified by two men (bound, not nailed).
449. — *T.* Conversion of S. Paul, who has a sword. The horse is curled up in a curious way.
450. *Memoriae.* *M.* S. Paul with sword and tools.
451. — *M.* S. John Evangelist with cup.
452. — *T.* S. John Evang. writing, with eagle by him.
453. — *T.* S. James Major, as pilgrim, with book.
454. — *M.* The same, walking, without book.
455. — *M.* S. Andrew with his cross.
456. — *T.* The same, bound to the cross by two men.
457. — *T.* S. Stephen stoned by two men.
458. — *M.* S. Stephen kneeling face *L.* sees a vision of Christ, faintly indicated in blue and gold.
459. *Memoriae.* *M.* The same; with stones on his head and a book.
460. — *T.* S. Lawrence roasted by two men on a gridiron.
461. — *M.* The same, as deacon, with gridiron and book.
462. — *M.* S. Christopher shot with arrows by one man: bound to a tree.
463. — *T.* The same, carrying Christ in gold mantle over the river.
464. — *T.* The same, carrying an ordinary passenger over.
465. — *M.* S. Denis carrying head and crosier.
466. — *T.* The same, beheaded on a block, and bleeding.
467. — *T.* Massacre of the Innocents, Herod throned: one child is being attacked, one lies mangled in part.
468. *Memoriae.* *M.* A child being pierced: the mother kneels in front.
469. — *M.* A similar scene.
470. — *M.* S. Martin dividing his cloak to a beggar with wooden legs.
471. — *M.* The beggar entreating him.
472. — *T.* S. Nicholas, as bishop, with book.
473. — *T.* The same, with the three children in a gold tub.
474. — *T.* S. Eligius making a silver church-shaped shrine; an assistant at the furnace on *R.*
475. *Memoriae.* *M.* The same, at an anvil, a fire behind.
476. — *M.* S. Catherine at a desk, with her wheel on *R.*
477. — *T.* The same, beheaded: milk flows from the wound. Emperor on *L.*, fragment of the wheel on *R.*
478. *Memoriae.* *T.* The same, with sword and wheel.
479. — *M.* S. Margaret dragged by her hair to prison.
480. — *T.* The same, emerging from the dragon's back, under architecture. God's hand on *R.*
481. *Memoriae.* *T.* Christ appears to the Magdalene, bleeding.
482. — *M.* The Magdalene washes Christ's feet.
483. — *M.* The Magdalene with casket and palm.
484. — *T.* A group of All Saints, chiefly apostles. SS. Peter and James are distinguishable.
485. *Memoriae.* *M.* A group of martyrs with bleeding heads. SS. Stephen, Thomas a Becket, ? Peter Martyr.

486. *Memoriae.* *M.* Virgins, e.g. S. Katherine: one crowned.
487. — *T.* S. Sebastian shot by two men: bound to a tree.
488. — *M.* The same, meeting SS. Primus and Felician, bound, led out of a gate. In the air, an angel with a book.
489. *Memoriae.* *M.* S. Louis of Toulouse, kneels, receiving a monastic habit from monks at a convent door.
490. *Memoriae.* *T.* The same, as monk gives his royal robe with fleurs-de-lys to a beggar.
491. — *M.* S. Louis of Toulouse, as bishop, holding a crown and looking away.
492. — *M.* S. Louis of France at table. Beggars on *L.*
493. — *T.* The same, kneels to a bishop at a gate. There are three princes behind him.
494. — *T.* S. Anthony with pig, and fire, and crutch.
495. — *M.* The same, sitting in a hut: tempted by a horned woman: fire at his feet.
496. — *M.* The same, beaten by two black demons with clubs.
497. — *T.* S. Anne, with three daughters, who have palms: a cripple following.
498. — *M.* The same: adoring Christ, who is on the Virgin's knee.
499. — *M.* S. Mary Jacobi with two sons, one has a scrip, the other a palm.
500. — *T.* S. Mary (Cleophae) with four sons, one has a scrip, one palm, the others nothing.
501. *Memoriae.* *M.* Eight monks carry the two coffins to 'ecclesia maris' by the sea.
502. — *M.* S. Mary Egyptiaca, covered with her hair, among trees, hands a blue robe to a monk.
503. *Memoriae.* *T.* The same, she prays to the Virgin and Child (an image) on a pillar by a church.
504. *Memoriae.* *T.* S. Elizabeth adores Christ, who appears to her (half-figure).
505. — *M.* The same; she distributes bread at the door: two maids assist.
506. — *M.* Cripples at a coffin. Christ above.
507. — *T.* S. Radegund (a child) with a king at a gate; armed knights behind her.
508. — *M.* The same, married to a king.
509. — *M.* The same, she brings bread to some cripples by a bed in a hovel.
510. — *T.* She intercedes with a king for two prisoners, whose hands are bound.
511. — *M.* She kneels, habited in black, before a nimbed bishop. An abbess behind her.
512. — *M.* As a nun, crowned, she visits three sick people in a bed.
513. — *T.* She kneels to Christ, who appears, wounded; on *L.* is a chapel.
514. — *T.* The Creation of Lights, and of Birds and Fish. Land and sea.
515. — *M.* The Creation of Beasts—lion, dog, etc.
516. — *M.* The Creation of Eve.
517. — *T.* The Baptism of Christ. An angel holds the garments.
518. — *M.* The Mass of Christ, who kneels, wounded, with cross before a vested altar: the Father above.
519. *Memoriae.* *M.* The Trinity. Christ is wounded and holds his cross. The dove.

520. *Memoriae.* *T.* Pentecost (the Virgin is present). God is seen above, but not the Dove.
521. — *T.* The Transfiguration, without Moses and Elias.
522. — *M.* Italian Trinity. Crucifix, the Father blessing.
523. — *T.* The Trinity, three half-figures holding a globe, surrounded by angels.
524. — *T.* Christ appearing to the Twelve.
525. — *M.* Christ, staff in hand, preceding the Twelve to *R.*: he is wounded.
526. — *M.* Nun at desk, praying. Christ appears to her.
527. — *T.* Christ as judge, seated on the rainbow, shews his wounds.
528. — *M.* Christ, walking, holds the globe, and stretches out his hand.

[Fw. 130. Searle 21.]

## 63. Horae.

Vellum, $7\frac{3}{4} \times 5\frac{1}{2}$, ff. 214, 16 lines to a page. Date 1460–70(?). Acquired in 1813.

Contents:

| | |
|---|---|
| Kalendar in French | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 17 *b* |
| O intemerata | 20 *b* |
| Hours of the Virgin | 25 |
| Seven Psalms and Litany | 85 |
| Hours of the Cross | 101 |
| Hours of the Holy Ghost | 107 |
| Office of the Dead | 115 |
| Mass of Our Lady | 153 |
| Mass of the Holy Ghost | 156 |
| Hours of the Passion (2) | 159 |
| Hours of the Holy Ghost (2) | 194 *b* |
| A prayer in French verse, *Aide moy Sainte Trinite* (cir. 1580) | 213 |

In quires of 12 leaves, with one exception, which is of 10.

*Marks of ownership.* Initials *k, y* united by a cord in the border of No. 24. The binding, of red leather, richly tooled, and stamped all over with fleurs-de-lys, has these arms (*gules*?) four bars dancette (*or*?) on a bend (*gules*?), three fleurs-de-lys (*or*?).

The use is that of Paris. The Kalendar has S. Yues, S. Marcial, Invention of S. Stephen (Sens), S. Leu (1 Sept.), in gold.

The Litany has *Martyr*, S. Eutropius (Sens, Saintes, etc.); *Confessors*, SS. Lupus (Troyes), Yuo (Chartres), which points to some place not far from Sens.

The work is very good indeed. The softness of the figure-drawing recalls the Hours of Isabel of Brittany.

1. *Large. Matins of B. V. M.* Annunciation: scroll, *Aue—tecum.* Dove. Father and seraphs in border. The scene in an apsidal building with ? altar.

2. *ibid. Border. Initial.* Joachim's offering rejected: he kneels at altar with Anne, offering a lamb.

3. *ibid. Border. below.* Angel appears to Joachim and shepherd, who plays a bagpipe.

4. ,, ,, ,, Angel stands and speaks to Anne. Stars in sky.

5. ,, ,, ,, They meet before the golden gate (so represented).

6. ,, ,, *Rt. side.* Birth of B. V. M. Joachim by the bed.

7. ,, ,, ,, Presentation. Three steps to the altar. Joachim, Anne, and priest.

8. ,, ,, ,, Marriage of B. V. M. to Joseph by a bishop. Joachim and Anne are present. Unsuccessful suitor (Agabus) breaks his rod.

9. *ibid. Border. Rt. side. Lauds of B. V. M.* Visitation. Rocky landscape. Rays above.

10. ,, ,, ,, *Prime.* Nativity. Joseph and B. V. M. adore the child, as do the ox and ass. Three shepherds outside a railing. Angels above roof with music. Scroll, *gloria in.*

11. *ibid. Border. Rt. side. Tierce.* Angel. Scroll '*gloria in excelsis deo et in.*' Woman sits, making a garland. A dog tied to a shepherd's girdle. City in background.

12. *ibid. Border. Rt. side. Sext.* Adoration of Magi. Joseph has no nimbus: ox, ass, stable behind: rays above.

13. *ibid. Border. Rt. side. None.* Presentation in the Temple. Attendant with doves and Simeon are both nimbed: one man on *R.* is not.

14. *ibid. Border. Rt. side. Vespers.* Flight. A basilisk under a stump spits fire. Joseph nimbed.

15. *ibid. Border. Rt. side. Compline.* Coronation of the Virgin by an angel. She kneels. An angel carries her train. Another has a book. Christ's nimbus is large, cusped and crossed. He is crowned.

16. *Large. VII. Psalms.* David kneels in landscape. Christ and angels above. Harp on the ground, swans on water near. City in the distance.

17. *ibid. Border. Left top.* (*Dns illuminatio*). David kneels, pointing to his eye.

18. ,, *R. top.* (*Dixi custodiam*). David kneels, pointing to his mouth.

19. ,, *R. side.* (*Dixit insipiens*). Foot with club and cake. Two trees.

20 ,, *Below. L.* (*Saluum me fac*). David naked, but covered up to his waist in water.

21. ,, ,, *Centre.* (*Exultate*). David stands playing on two bells with two hammers.

22. ,, ,, *R.* (*Cantate*). Two priests singing at a lectern.

23. *Hours of the Cross. Matins.* Christ supported in the tomb by angel. The Virgin kisses his hand. S. John on *R.* weeps. Instruments of the Passion arranged round, viz. pillar, cock, ladder, cross, title, whip, scourge, lance, sponge, robe and dice.

24. *Hours of the Holy Ghost. Matins.* The Trinity. Father and Son in one mantle seated, one with book, one with orb. Red seraphs on each side. The dove between, touching the mouth of both Father and Son with its wings.

Notice grotesque figure subjects in borders.

25. *Office of the Dead.* A Funeral in Choir. The coffin end-ways to the spectator. Priests at lectern on *L.*, mourners on *R.*

26. *Horae de passione Domini. Matins.* Betrayal. Kiss of Judas. Christ holds Malchus' ear. Peter with sword.

27. *Horae de passione Domini. Lauds.* Christ before Pilate, who washes his hands.

28. ,, ,, *Prime.* The Scourging; Christ has his back to the column.

29. ,, ,, *Tierce.* Bearing the Cross and smitten by soldiers. Simon helps him.

30. ,, ,, *Sext.* Nailing to the Cross. The arm of Christ is being stretched: a hole is being dug for the foot of the Cross. Pilate (?) superintends.

31. *Horae de passione Domini. None.* Crucifixion. Longinus pierces the side, blood falls on his eye. Centurion (or prophet) on *R.* with scroll, *Vere filius dei erat iste.* Two Marys and S. John on *L.*

32. *Horae de passione Domini. Vespers.* Deposition. Three Marys and S. John on *L.* Sun and moon above. Four men are occupied with the work.

33. *Horae de passione Domini. Compline.* Entombment, in an apsidal building, vaulted: four women, S. John, and two men.

34. *Horae de Sancto Spiritu.* Pentecost. The dove is seen. The Virgin and S. John are conspicuous.

[Fw. 44. Searle 23.]

## 64. Horae.

Vellum, $7\frac{1}{2} \times 5$, ff. 179 + 5 blank, 14 lines to a page. Cent. xv (1480–90?). Acquired in 1812.

Contents:

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|---|---|
| Kalendar in French | f. 1 |
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| Obsecro te | 20 |
| O intemerata | 24 |
| Hours of the Virgin | 29 |
| Seven Psalms and Litany | 97 |
| Hours of the Cross | 116 |
| Hours of the Holy Ghost | 119 *b* |
| Office of the Dead | 123 *b* |
| xv Joys, and vii Requests, in French | 170 *b* |

The first quire is of 12 leaves, the rest of 8, except three, which are of 6 (viz. l, m, y).

*Marks of ownership,* etc. In the beginning are two notes on paper inserted. One, signed by the great Bernard de Montfaucon, merely to the effect that the MS is of the xvth century. The other, signed by M. Boivin, attributes the book to the time of Charles VI.

and conjectures from the *binding* that it belonged to N. Hurault, Bp of Chartres, whose MSS were bought by Louis XIII.

This *binding* is of red leather richly tooled, and bearing a stamp of a rayed dove descending, often repeated.

The Kalendar marks the same feasts in gold as does No. 63, except S. Martial. The Litany invokes *Confessors*, SS. Marcellus, Lupus...Louis, Demetrius, Yvo. *Virgin*, S. Geneviève.

The use is Parisian.

The Kalendar has a small square picture at the bottom of each page. All the pages throughout are bordered, and have a grotesque figure in the border, or else a half-length prophet, warrior, angel, or apostle, usually without distinguishing mark. The interesting point is the inequality of the borders and grotesques in different parts of the book. All the large miniatures up to No. 37 have some part of the border really well done. After that even these become coarse. The miniatures themselves are never very good. The fact is, that two distinct hands have been employed on the grotesques, of which the better and earlier one executed the Matins, and nearly all the Hours of the Virgin. The later and coarser one has been engaged upon all the rest, and on leaves 1 and 8 of quire *g*, and 4 and 5 of quire *h*.

1. *January*. Man at table, drinks. 2. Aquarius pouring from pitcher into stream.
3. *Feb*. Man sitting by fire. 4. Pisces in stream.
5. *Mar*. Pruning vines. 6. Aries in landscape.
7. *Ap*. A young woman, half-length. 8. Taurus feeding.
9. *May*. A man, half-length, holds flower by a tree.
10. Gemini nude, half-length, boy and girl holding tablet.
11. *June*. Half-length, with scythe.
12. Cancer. Gold cray-fish by stream.
13. *July*. Reaping corn. 14. Leo, gold, séant.
15. *Aug*. Half-length, winnowing with basket. 16. Virgo half-length with palm.
17. *Sept*. Treading grapes. 18. Libra held by hand in cloud.
19. *Oct*. Sowing corn ; from apron. 20. Scorpius by water. Rays above.
21. *Nov*. Half-length : feeds pigs by a wood. 22. Sagittarius. Beardless centaur with bow.
23. *Dec*. Half-length, puts two loaves into the oven with a bread-peel.
24. Capricornus, ibex-like, half a serpent.
25. S. John writing, on island, with eagle. Rays above, a city in distance.
26. S. Luke writing, scroll on knee under canopy. Desk with book. Ox.
27. S. Matthew in room under canopy. Scroll on knee. Winged man holds ink. Virgin and Child in border.

28. S. Mark in room. City seen outside window. Scroll on knee, a book on a trestle. Seat with cushion. Lion.

29. *Horae B. V. M. Matins.* Annunciation in room. The Virgin under a canopy. The dove: the angel has no scroll.

(p. 95 has Virgin and Child in border.)

30. *Lauds.* Visitation, before a city gate. Rays above. S. Elizabeth is represented as very old.

31. *Prime.* Nativity. Joseph and Mary adore. Rays above. The ass represented.

32. *Tierce.* Red angel above with scroll: GLORIA IN ALTISSIMIS DEO ET IN. Two shepherds look up: in front sits a third with hose torn at knees playing a pipe to his dog which dances. A woman stands behind him setting a wreath on his head.

33. *Sext.* Adoration of Magi. Star above. Joseph is not present.

34. *None.* Presentation. Rays above.

35. *Vespers.* Flight. Rays above. Fall of Idols.

36. *Compline.* Coronation. The Virgin kneels on clouds, crowned by an angel, a background of red angels. Christ, throned, on a pavement.

37. *vii. Psalms.* David kneels at altar, on which is his harp. God (half-length) appears over it.

38. *Horae de S. Cruce. Matins.* Christ on Cross. Mary and John.

39. *Horae de S. Spiritu.* Pentecost. Virgin at desk: scene, in a Gothic church.

40. *Vigils of the Dead.* Job and three friends. He is nude except for a cincture, and sits on a dunghill. This picture is smaller.

41. *xv Joys.* Virgin (crowned) and Child, on throne. Angels above and in border.

42. *vii Requests.* The Trinity. Christ with Tau-cross. The Father with orb. They both hold one book. The dove between them, above. Red angels surrounding.

p. 220. In border S. John Baptist, with lamb.
,, 221. — S. John Evang. with cup.
,, 227. — S. Peter.

[Fw. 105. Searle 24.]

## 65. HORAE.

Vellum, 8 × 5¾, ff. 175, 18 lines to a page. Cent. xv (1430–40). Acquired in 1812.

*Collation:* $a^{12}$ $b^4$ $c^8$—$h^8$ $i^2$ $k^6$ $l^8$ $m^4$ $n^8$ $o^6$ (+ 1*) $p^6$ $q^6$ $r^8$ $s^8$ $t^6$ $u^6$ $v^8$ $x^8$ $y^6$ $z^8$ $aa^6$.

Contents:


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| Hours of the Virgin | 17 |
| ,, Cross | 67 |
| ,, Holy Ghost | 70 |
| Seven Psalms and Litany | 73 |
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| *Five* Joys of the Virgin | 132 |

Prayers in Latin and French . . . . . 134
Litany of the Virgin . . . . . 155
Memoriae of SS. Riquier, Lazarus, Martha, etc. . . . . 158
Prayers for Mass, etc. (in Latin and French) . . . . . 160

*Marks of ownership.* These two shields occur (erased) on f. 17.

(1) Quarterly countercharged *argent* (?) and *gules*. Four fishes. (2) Barry of six *argent* and *sable*.

The use is Roman.

In gold in the Kalendar SS. Julian, Honnere (May 16), Alexis, Fremin, Riquier, Eloy, Alphee (Dec. 18).

In the Litany. *Martyr*, Nicasius: *confessors*, Julian, Amandus, Audoenus, Romanus, Macutus.

Probably from the neighbourhood of Amiens.

The binding is a very fine early xvith cent. French one, with gold and silver tooling, and painted edges; there are two silver clasps.

The pictures are very good.

No. 1. *Matins.* Annunciation. Under architecture with awning, the Virgin kneels at desk. Angel with scroll (*Aue-dominus*). Christ with orb in cloud sends forth the dove on ray. Chequered gold ground. *Border:* at top corners, two angels with pipes and harp. At bottom, angel with loaf and jug. Virgin seated weaving or moistening the threads with a sponge (and horn). Initial D with head of the Virgin in it.

2. *Lauds.* Salutation. Trees and hills behind. Rays and flame above. Top corner half-length, on flowers, Joseph (?) and Zacharias (?), a priest in black with skull-cap: below, two angels, one with casket. *Initial.* Bust of Joseph, with staff.

3. *Prime.* The Virgin in bed embracing Christ. Joseph in wooden chair with stick: ox and ass, in stable. Hills. Rays and flame at top. *Initial.* Naked Christ on red couch, stable and rays. *Corners.* 1 and 2, angel with harp, 3 and 4, shepherds looking upwards.

4. *Tierce.* Two shepherds. Dog and sheep at spring. Half-length angel in sky, scroll, *gloria in excelsis*. *Initial.* Shepherd setting out for Bethlehem. *Corners.* 1, 2, sheep, 3 and 4, half-length shepherds pointing and looking up.

5. *Sext.* Adoration. Christ in green robe looks round at Virgin. King takes his hand. Virgin crowned. *Initial.* King on horse, fleurs-de-lys on blue robe. *Corners.* 1, 2, angel and king in bed. 3 and 4, grotesques.

6. *None.* Presentation. Simeon nimbed in peaked mitre and fillet stands behind the altar, near it a candelabrum of gold. Joseph and maid with doves. *Initial*, bust of nimbed Simeon? *Corners.* 1, half-length shepherd with stick, 2, sheep, 3, 4, adorants (half-length).

7. *Vespers.* Flight, hilly country, Christ swathed and cross-nimbed. Joseph not nimbed. *Initial.* A soldier in armour, eagle on shield. *Corners.* 1, 2, half-length soldiers, steel hats and spears. 3, another questioning, 4, a husbandman half-length, sowing.

8. *Compline.* Coronation of the Virgin by angel in air; one holds her train. Christ under canopy on double throne, with orb, blessing. *Initial.* Angel half-length with pipe. *Corners.* Four angels, 2 is naked, 1 has a crowth, 3 a fiddle, 4 pipe.

9. *Hours of the Cross.* Christ wounded, with crown of thorns, on rainbow. Two trumpet-angels emerge from clouds; on earth below the Virgin shewing her breast. John the Evangelist intercedes. Seven rising out of graves. A King, Pope and Bishop. *Initial.* Corpse in opened coffin with the lid laid across it. *Corners.* 1, Virgin weeping. 2, John weeping. 3, Soldier with hammer and nails. 4, Christ with cross.

10. *Hours of the Holy Ghost.* Virgin in midst seated. Dove, red with cross-nimbus. Most of the apostles sit, one kneels. *Corners.* 1, 2, grotesques. 3, 4, adorants. *Initial* flowered.

11. *Vij Psalms.* David kneels in a hilly landscape, harp by him. Christ half-length with cusped cross-nimbus in red sky surrounded by six-winged red cherubs. *Initial.* Christ full-face throned with orb. *Corners.* 1, Half-length lady with apple. Bathsheba. 2, Half-length Uriah as knight, with spear. 3, David, a boy with staff, slaying, = 4, Goliath, knight, wound in forehead, huge sword and shield.

12. *Officium mortuorum.* In churchyard with wooden monuments. Mourners on left of a coffin with blue pall, worked with gold cross and fleurs-de-lys. Six candles. Three priests at lectern in black copes. *Initial.* Figure rising from grave. Churchyard wall. *Corners.* 1, Half-length figure looking to right. 2, Naked corpses, hands crossed. 3, Death with bow, has just shot, = 4, a king with arrow in breast.

[Fw. 77. Searle 94.]

## 66. Horae.

Vellum, $7\frac{1}{4} \times 5$, ff. 162, 17 lines to a page. Cent. xv (1450-60). Acquired in 1812.

*Collation:* $a^6$ $b^6$ $c^8$ $d^8$ (+ 1*) $e^8$—$i^8$ $k^8$ (+ 1*) $l^8$ $m^8$ $n^4$ $o^{4+1}$ $p^{2+1}$ $q^{4+1}$ $r^8$ (wants 8) $s^8$—$x^8$ $y^4$.

Contents:

| | |
|---|---|
| Kalendar in French (red, blue and gold, not full) | f. 1 |
| Sequences of the Gospels | 13 |
| Hours of the Virgin (Roman use) | 22 |
| Seven Psalms and Litany | 71 |
| Seven Requests | 95 |
| Memoriae | 98 |
| Office of the Dead | 119 |

The use is Roman.

In gold in the Kalendar. SS. Wulfran, Fremin (Firmin), Fuscian, Victoric and Gentian are all in gold, and the four last indicate Amiens. Also, in gold, Invention of S. Firmin, Transl.

S. Anthony, S. Honnere, Bp (Honoré), Transl. S. Francis, S. Clare and her Transl., the 11,000 Virgins, Transl. S. Louis. There are Memoriae of SS. Adrian, Cler, Glaude (Claude), Thiebaut, Auoye, Susanne, Genevieve.

No doubt from Amiens.

Very fine North-Eastern French work.

No. 1. *Large.* John on island writes *Iohannem* in gold on knee. Ships, mainland and castles. Eagle by.

2. Luke, in vaulted room, mends pen; open book on desk, in which is an open door shewing a bottle. Ox at feet. Medical vessels on shelf before him. Rays through window.

3. Matthew. Desk across arms of chair. Shelf with books behind, and a jug hanging to it. Angel holds ink.

4. Mark, pen and knife. Scroll held back by lion whose front paws rest on desk.

5. *Matins.* Annunciation. Virgin kneels: behind her an altar with shrine and candles. Angel on right in dalmatic, has sceptre. God half-length in sky outside. Blank space for arms in lower border.

6. *Lauds.* Salutation. Two figures. A castle on hill, in centre of background. To right a windmill, to *L.* a tiled house. Starry sky.

7. *Prime.* Mary and Joseph, with staff. Midwife adores Christ lying on cushion. Small angel holds candlestick. Many white birds on the rafters of the stable.

8. *Tierce.* Two shepherds, one with bagpipe. Shepherd's house on wheels to left. Windmill, castle, spires. Angel in red flies down from sky with illegible white scroll.

9. *Sext.* Adoration. Arras behind the Virgin. Gaspar has offered. Virgin holds the gift. He kisses Christ's foot. Melchior takes off his crown. Rays of star through window.

*10. *None.* Flight, towards *R.*, three figures. Castle: star, or glory above. Christ swathed.

*11. *Vespers.* Presentation. Christ reluctant, well drawn. Maid nimbed, with candle and doves. Simeon is not nimbed: there is a man behind him.

12. *Compline.* Christ in cope, dalmatic, alb and crown, with long hair, almost beardless, rises from throne and takes hand of kneeling Virgin. A similar chair-throne is set for her. Above the chair, an angel with crown. Behind her two angels; wavy rays above.

13. *Vij Psalms.* David with crown and blue ermined mantle kneels, face *L.* Harp against a tree behind him. From *L.* an angel flies down with sword. God (a bust) seen above in a ring of red seraphs. Hills and castles behind.

14. 'Quiconques veult' (*vij requests*). Christ seated on rainbow, his feet on the globe. Two trumpet angels. Virgin and John the Evangelist kneel. In the centre three men rising.

15. *Orison a ihesu xprist.* Christ, wounded and crowned with thorns, stands by the tomb. Behind, tomb, cross, title, sun, moon, casket, nails, hammer, pincers, gold pieces, bucket, lance, column and two scourges.

16. Gabriel in white with crossed pink stole. Sceptre and scroll = *Aue-tecum.* Gold ground.

17. Peter in blue, key and book. Trees and grass, ground gold trefoils on dark red.

18. Paul, sword, open book. Trees: gold flourished ground.

19. *Mikiel*, on green dragon. Pink and blue mantle over white, sword raised. Crossed silver shield. Gold ground.

20. Philip, closed green book, rocky landscape. Chequer.

21. Sebastian bound to stake. Two archers. Twelve arrows in him. Trees, sky, rays.

22. George, light armour, red cross on tunic, red shield, broken lance, white horse, green dragon *L*. Windmill *R*. Kneeling princess, city.

23. *Xpristofre*, with staff. Christ on his back, in river, two ships, flying mantle, sky and stars. Christopher seems exhausted.

24. Adrian, armour, beardless, pink and ermine mantle. Lion at feet; holds sword and anvil with hammer on it. Chequer.

25. Anthony, red book, bell, candlestick, black mantle over purple habit, red cap. Fire round feet, hog on hind legs. Woods behind and castle or town on hill.

26. *Cler, confes et euesq*. Bishop, full-face, pastoral staff, mitre, green chasuble, blue dalmatic, alb, has a book in white linen bag, or bag-like binding. Ground, diagonal stripes of pink and blue, with alternate sham inscriptions and flower pattern, in gold.

27. *Glaude* (=Claudius), open book, pastoral staff, green cope, gold flower on pink ground.

28. *Thiebaut*, sitting, reads, crutch, stick and rosary: red cap, purple habit. Trees, mill on hill and church on *R*.

29. Anne, under canopy, arrased, open book on knee and small boy in red with pen, reading it. Young Virgin stands by. Anne's arm is round her. Tree. Chequered ground.

30. Katherine. Crown, book, sword and wheel: trees, sky with gold clouds. Green mantle over scarlet dress.

31. Barbara, open book and tower; pink and gold diapered ground.

32. *Auoye*. The Virgin administers a wafer and chalice to girl inside prison window.

33. Susanna in blue over green robe, reading: two hillocks and trees. Ground, pink with gold suns.

34. *Genevieve*, palm and candle, angel with sword, and black devil with bellows.

35. Elizabeth reading, old, white headdress, black habit, gold-edged: ground, vertical bands of pink with gold flowers, and blue with gold fleurs-de-lys.

36. *Officium mortuorum*. Service in choir. Four black mourners sit on the lower benches. Behind them four canons. Coffin: gold fleurs-de-lys on blue pall: four candles, cross and bucket of holy water. Vaulted church, the roof coloured with scarlet, green and gold.

[Fw. 106. Searle 98.]

## 67. Horae.

Vellum, $7\frac{1}{4} \times 5\frac{1}{2}$, ff. 105, 17 lines to a page. Cent. xv (1460–70). Acquired in 1810.

*Collation:* $a^6$ $b^6$ $c^8$ $d^8$ (+ 8*) $e^{10}$ $f^{10}$ (wants 1—3 and 7) $g^{12}$ $h^6$ $i^{10+1}$ $k^6$ $l^{6+1}$ $m^8$ (wants 8) $n^6$ (wants 6) $o^2$ (+ 2).

Contents:


| | |
|---|---|
| Kalendar in French (red and black) | f. 1 |
| Hours of the Virgin | 13 |
| Seven Psalms and Litany | 52 |
| Office of the Dead | 67 |
| Sequences of the Gospels | 90 |
| A prose to the Virgin (Inviolata) | 94 *b* |
| Five Joys of the Virgin | 95 *b* |
| Hours of the Holy Ghost | 97 |
| Hours of the Cross | 102 |


Leaves are lost which had the frontispieces to Vespers of the Virgin and Matins of the Cross.

The use agrees in some particulars with that of Amiens, but not exactly: nor with that of Cambrai. It points to some diocese in N. E. France.

In the Kalendar. *Jan.* 30, S. Auldegonde. 31, S. Ulfe *Feb.* 4, S. Lyeffart *dupl.* 6, S. Vaast *rubr.* *Mar.* 1, S. Aubin *dupl.* 28, S. Ernoul *dupl.* *Ap.* 10, S^e^. Geberte *dupl.* 20, S. Uictor *dupl.* *May* 25, S. Urbain *dupl.* *June* 10, S. Euremont *dupl.* 16, S. Syre *dupl.* *July* 14, S. Eracle *dupl.* 17, S. Uaast *rubr.* *Aug.* 30, S. Fiacre *dupl.* *Sept.* 3, S. Romacle *dupl.* 25, S. Fremin damiens. *Oct.* 1, S. Vaast *rubr.* 3, S. Meune *dupl.* 22, S. Seurin *dupl.* *Nov.* 5, S. Felix *dupl.* 14, S. Laurent vesq. 28, S. Saturni *dupl.* *Dec.* 22, S. Felis *dupl.*

In the Litany, *Martyr*, S. Gereon. *Confessors*, Vedastus, Amandus. *Virgins*, Gertrude. A late *memoria* of S. Barbara is on f. 89 *b*.

The pictures are rude and of earlier style than the writing.

No. 1. *Matins.* Annunciation. Two figures. Angel on one knee. Scroll rubbed (*aue-dn̄s*). Virgin stands by screen. Chequered ground. Dove alights on her head from cloud above.

2. *Lauds.* Salutation, two figures. Virgin on right, touches Elizabeth's chin. Hill behind.

3. *Prime.* Virgin in bed, stretches out hand to Christ lying in manger, behind which are ox and ass. Joseph in chair with stick at foot of bed asleep. Chequered ground, with pattern of gold on red.

4. '*Tierche.*' Two shepherds standing; dog and sheep on hillock to left. Half-length angel in clouds. Scroll, *Puer natus est ihs.*

5. *Sext.* Adoration. Floriated gold ground. Star in cloud at top. Christ blesses and takes gold coin out of Gaspar's casket. The third king points to the star.

6. *None.* Presentation. Virgin supports naked Christ on altar. Maid to left with candle and doves. Simeon to right, stretches out hands covered. He is nimbed. Floriated ground, gold on black.

Vespers-picture gone.

7. *Compline.* Flight. Joseph with bundle on stick. Starry sky. Christ swathed.

8. *Vij Psalms.* David with harp, in a chasm in the desert, lifts up joined hands. Clouds above. Floriated ground, gold on red.

9. *Officium mortuorum.* Service, on pavement, wall behind. Three priests at desk on left, blue and lilac copes. Coffin, four candles. White cross, with small black crosses on a blue pall. Mourners on right.

10. *Hours of the Holy Ghost.* Virgin below, Peter (with book) and John, and other apostles sit round. Dove descends out of cloud, head down. Ground, wavy with flames and gold.

[Fw. 104. Searle 95.]

## 68. Horae.

Vellum, $9\frac{1}{4} \times 6\frac{3}{8}$, ff. 185, and 4 blank, 13 lines to a page. Cent. xv (1430). Purchased in 1892; formerly in the library of Thomas Parr, of Lythwood Hall, Salop.

Contents:

| | |
|---|---|
| Kalendar (in French), in red, blue and gold | f. 1 |
| Sequentiae of the Gospels. Io. Luc. Mt. Mc. | 13 |
| Obsecro te | 21 |
| O intemerata | 25 *b* |
| Hours of the Virgin | 30 |
| Hours of the Virgin in Advent | 96 |
| VII Psalms and Litany | 104 |
| Hours of the Cross | 128 |
| Hours of the Holy Ghost | 132 |
| Office of the Dead | 136 |
| ff. 172—175 are blank. | |
| The Joys of the Virgin, in French | 176 |
| The Seven Requests, in French | 182 |

*Collation:* $a^{12}$ $b^{8}$ c—$d^{8}$ $e^{8+1}$ $f^{6}$ $g^{8}$ $h^{6}$ $i^{6}$ $k^{8}$—$x^{8}$ $y^{4}$ (2 leaves being blank) = 185 + 2.

The use is Roman: the Kalendar marks in gold S. Eloy, Inv. of S. Stephen (the Vigil in red), SS. Loys, Leu, Gile, Denis. The Litany invokes SS. Innocentius, Symphorianus, *Martyrs:* Germanus, Leonard (twice), *Confessors:* Clara, Julitta, Genovefa,

Radegundis, *Virgins.* S. Innocent occurs on Mar. 14 in the Kalendar: he seems to have been Bishop of Verona.

The binding is old red velvet with clasps, one of which, in the shape of the letter H, is left.

Every page has a border of ivy-leaf work: the leaves in gold interspersed with coloured flowers or fruits. The miniatures are of a high order of merit, and the condition of the book is perfect.

1. *Sequences of the Gospels. S. John.* Half-page picture with arched top. S. John seated, writing, on a small island; he wears a scarlet mantle lined with green, over a blue tunic. On his *L.* the eagle holding inkpot and pen-case. Rays above: background with hills and cities.

2. S. Luke seated with book in a room with arched wooden roof. A canopied bed on *R.* On *L.* the winged ox with scroll: *S. Luc.* Rich arras, and rays from *L.*

3. S. Matthew sits in canopied chair with desk across the arms: scroll, *S. Matthieu.* On *R.*, winged man stands holding inkpot and pen-case. Rich arras: silvered windows.

4. S. Mark sits full-face with desk across the arms of his chair: he looks at his pen. On *L.* the winged lion with scroll: *S. Marc.* Arras and windows behind.

5. *Hours of the Virgin. Matins.* The Annunciation: the angel kneels on *L.* in scarlet dalmatic: scroll...*gracia plena dominus.* The Virgin kneels at prayer-desk under vaulted portico with arras. Landscape in background on *L.*

6. *Lauds.* The Visitation: the Virgin on *L.* Landscape behind: rays above from a gold sphere.

7. *Prime.* The Virgin (*L.*), Joseph, the ox and ass, adore the Child. Stable on *L.*: landscape on *R.* Rays above. Joseph has no nimbus.

8. *Tierce.* Two shepherds and a woman: city in the background. A demi-angel on gold clouds with scroll: *Puer natus est nobis.*

9. *Sext.* Adoration of the Magi: the Virgin and Child on *L.*: the Child puts his hand into the cup of gold pieces offered by the eldest king: the two others stand. None of the three is black. Rays and landscape *ut supra.*

10. *None.* The Presentation, in a church with wooden arched roof. The Virgin kneels. Salome (nimbed) holds the basket. Simeon, in peaked hat, behind altar, with cloth over his hand.

11. *Vespers.* The Flight into Egypt. Three figures only, in landscape: Joseph not nimbed. Rays above.

12. *Compline.* The Coronation of the Virgin. She kneels face *R.*: a demi-angel on clouds crowns her. On *R.* Christ crowned (not cross-nimbed), holding orb and blessing, seated on a wooden throne canopied. Gold ground.

13. *Penitential Psalms.* David in crown and scarlet and ermine mantle kneels face *R.* in landscape with river and ships. His harp lies by him. Rays above.

14. *Hours of the Cross.* The Crucifixion: the Virgin and S. John on *L.*: on *R.* centurion and Jew with lance. Two mountains behind: above, title, sun and moon.

15. *Hours of the Holy Ghost.* In a vaulted portico, the Virgin kneeling at a desk face *R.*: S. John beside her. Ten other apostles also kneeling. Above, the Dove on rays.

16. *Office of the Dead.* On *L.* a priest in black cope, and three clerks, in the porch

of a church, blessing a shrouded corpse with a black cross marked on its breast, which two men are laying in the grave. Behind, four cloaked mourners stand under a vaulted portico.

17. *The xv Joys.* In an arched room the Virgin and Child seated full face. Arras and silvered windows behind them: on either side an angel in white plays a pipe.

## 69. Horae.

Vellum, $8\frac{3}{4} \times 6\frac{1}{2}$, ff. 152 + 3 blank, 15 lines to a page. Cent. xv (1460–70). Acquired in 1811. *Collation:* $a^{8+1}$ $b^{4+1}$ $c^{6+1}$ $d^{8}$—$t^{8}$ $u^{6}$ = 155 leaves.

Contents:


| | |
|---|---|
| Kalendar in French, in black and gold | f. 1 |
| Sequence of S. John's Gospel | 13 |
| Prayer in French, '*Je te prie dame sainte Marie*' | 15 |
| Hours of the Virgin | 20 |
| Seven Psalms and Litany | 76 |
| Hours of the Cross | 92 |
| Hours of the Holy Ghost | 96 |
| Office of the Dead | 100 |
| Prayers with indulgences attached to them, by S. Gregory, Pope Innocent, etc. | 140 |
| Sequences of the Gospels of SS. Matthew, Mark, Luke, in another hand (after 1500) | 148 *b* |


There seem to be no marks of ownership. In No. 2 we have a lady kneeling. The provenance is no doubt Besançon. In the Kalendar '*Saint* Antidius' is half written in gold. The Invention of S. Stephen is in gold, and the 'dedication S. Estiene' is entered on Oct. 3. The Litany invokes SS. Ferreolus, Ferrucius, Antidius, Mammes, Desiderius, *Martyrs:* SS. Desideratus, Nicetius, Prothadius, Anatolius, *Confessors.*

The work is careful, but coarse. For a MS closely connected with this, see No. 70.

The binding is of cir. 1780, an elaborate lozenge pattern of yellow, green, and red.

No. 1. *Secundum Johannem.* S. John on island writing: half-angel, descending, blows a trumpet in his ear.

2. *Prayer of Innocent: Ie te prie.* A lady kneels to Virgin crowned, and child, seated under canopy; a wall round.

3. *Horae B. V. M. Matins.* The Annunciation. Virgin reads under curtained canopy. Father, half-length, with three crowns and orb. Angel with scroll *Aue-dn̄s.*

4. *Lauds.* Salutation. Hilly country.

5. *Prime.* Nativity. Virgin in bed, reading. Joseph with Child, swathed on his knee. The ass bends over him. Ox with bell on neck.

6. *Tierce.* Angels (two). Scr. *annuncio uobis gaudiū magnū.* Two shepherds: hilly country.

7. '*Midy.*' Three kings adore Virgin and Child under curtained canopy. Star.

8. *Nones.* Presentation. Simeon mitred and nimbed. Joseph absent. Attendant with taper. Book on altar.

9. '*Vespres.*' Flight. Joseph with knapsack. Hills.

10. *Compline.* The Virgin crowned by angel descending kneels to the Son, who is seated under curtained canopy.

11. *Sept pseaulmes.* David, with harp before him, kneels in hilly country. Half-length of God with orb in sky. David has a gypciere at his side.

12. *Heures de la Crois.* Chess-board background. Christ on cross, wounded in side. Title on cross. Mary and John (with book).

13. *Heures du Saint Esprit.* Pentecost. Virgin seated in midst with book. Twelve Apostles (naturalistic, nimbed). Red ground.

14. *Vigil. Mort.* Funeral in choir. Bishop sprinkles coffin. Cross-bearer with vessel for water: a crowd of eight mourners on *L.*

15. *Ou temps que saint Gregoire.* Mass of St Gregory. Christ in the tomb supported by an angel appears over the altar to S. Gregory.

[Fw. 140. Searle 27.]

## 70. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{2}$, ff. 112, 16 lines to a page. Cent. xv (1480 (?)). Acquired in 1810.

*Collation:* $a^{12}$ $b^{12}$ $c^{8}$ $f^{8}$ $g^{2}$ (wants 2) $h^{4+2*}$ $i^{8}$ $n^{8}$ $o^{6}$ $p^{4}$, ff. 112.

Contents:

| | |
|---|---|
| Kalendar, not full, in red and black | f. 1 |
| Sequences of the Gospels (Jo. Lc. Mt. Mc.) | 13 |
| Hours of the Virgin, and of the Cross | 17 |
| Hours of the Holy Ghost in a later hand | 60 |
| Seven Psalms and Litany | 63 |
| Office of the Dead | 78 |
| Obsecro te, Domina | 95 |
| O intemerata | 98 |
| Prayers in French | 101 |
| Memoriae of SS. Katherine and Christopher | 108 |
| Prayers in French verse to S. Claudius of Besançon in a later hand | 109 *b* |

A leaf is lost after f. 97 (front. to Hours of the Cross).

*Marks of Ownership.* On the last page is the name La Marche. The provenance is Besançon. SS. Ferreolus and Ferrucius and their translation, and the dedication of S. Stephen, are in red in the

Kalendar. In the Litany we find *Martyrs*, SS. Ferreolus, Ferrucius, Anthidius, Lazarus, Mammes (Langres), Desiderius (Langres), Gengulphus (Toul), Benignus (Dijon), Irenaeus (Lyons), Maymbodus (Besançon). *Confessors*, SS. Claudius, Anatolius, Donatus. French prayers to S. Claude occur on f. 109 *b*.

The miniatures are identical in design with those of No. 69, but are of less skilful execution.

1. *Matins of B. V. M.* Annunciation: angel kneeling has scroll: *aue—plena:* the dove comes from *L*. The Virgin reading at a desk. Curtained canopy.
2. *Lauds.* Salutation. Hills
3. *Prime.* Nativity. Virgin in bed reads. Joseph with Child on lap. Ass and ox.
4. *Tierce.* Angel scr. *annuncio vob. gaudium.* Two shepherds. One spills his drinking vessel.
5. *Sext.* Adoration of the kings. Star.
6. *None.* Presentation. Attendant with candle. No Joseph. Simeon nimbed and mitred.
7. *Vespers.* Flight. Hills.
8. *Compline.* Coronation by angel. The Virgin kneels to the Son under curtained canopy.
9. *vii Psalms.* David kneels in wilderness. Harp on ground. God half-length in sky. Mitre and globe.
10. *Vigil. Mort.* Funeral. Bishop sprinkles coffin. Cross bearer with bucket.

[Fw. 42. Searle 35.]

## 71. Horae.

Vellum, 4 × 3, ff. 204, 17 lines to a page. Cent. xv (1460). Acquired in 1803. In quires, one of 12, the rest of 8 leaves.

Contents:

| | |
|---|---|
| Kalendar in black and red, not full | f. 1 |
| Hours of the Cross | 13 |
| Hours of the Holy Ghost | 20 |
| Mass of the Virgin | 26 |
| Hours of the Virgin (Roman use) | 37 |
| Obsecro te | 97 |
| O intemerata | 101 |
| Seven Psalms and Litany | 105 |
| Office of the Dead | 123 |
| Commendationes animarum | 161 |
| Psalter of S. Jerome | 174 |
| Prayer of S. Augustine, *Dulcissime domine Jesu*, and other prayers | 191 |
| Creed of S. 'Anastasius' (Athanasius) | 201 *b* |

Given to Lord Fitzwilliam by Io. Fr. de la Marche, Bp of S. Pol-de-Léon (cons. 1772). He was driven from France at the Revolution and died in England in 1806 (Nov. 25. So Searle from *Nouv. Biogr. Générale*). Lord Fitzwilliam records the gift on the fly-leaf thus:

> Ex dono nobilis/ Joannis Francisci de la Marche/
> Episcopi Leonensis,/ pii, venerati, dilecti.

There are no miniatures, but 18 pages are bordered and have good initials.

The use is Roman.

In red in the Kalendar are SS. Nichasius, Donatian, and Eligius; in black, Amandus, Milburga, David, Patrick, Brandan, Boniface, Basil, Magnus, Bertin, Hubert Bp, Lambert, Livinus. In the Litany *Martyrs*, Lupus, Nichasius. *Confessors*, Bertin, Amandus. *Virgins*, Juliana, Martha, Elizabeth, Ursula.

North-Eastern France is the source. The writing and vellum are both very good.

[Fw. 99. Searle 71.]

## 72. Horae.

Vellum, $7\frac{1}{4} \times 5$, ff. 239, 12 lines to a page. Dated 1473 (see picture 5). Acquired in 1815.

*Collation:* $a^6$ $b^6$ $c^8$ (+ 4*) $d^8$ (+ 1*) $e^8$—$p^8$ $q^6$ $r^4$ $s^8$—$y^8$ $z^8$ (wants 2) $aa^8$—$gg^8$.

Contents:

| | |
|---|---|
| Kalendar in black, not full | f. 1 |
| Sequences of the Gospels | 13 |
| Hours of the Virgin | 23 |
| Office for Advent | 95 |
| Hours of the Nativity | 107 |
| Obsecro te | 123 *b* |
| Hours of the Passion | 129 |
| Hours of the Holy Ghost | 133 |
| Office of the Dead | 137 |
| Seven Psalms and Litany | 177 *b* |
| Hours of the Cross | 199 |

A leaf is lost after f. 177 at the beginning of the Seven Psalms.

*Marks of Ownership.* See miniature 6. On the binding is stamped FR. IOANNES GIRALDELLVS. The edges are painted with flowers and shields.

The use and provenance are of Limoges. In the Kalendar we have Alpinianus, Austriclinianus, Cessator, Leobonus, Gaucherius, Lupus Ep. Lemovicensis, Apparitio S. Marcialis, Marcialis Apost., and his Octave, Transl. S. Iusti, Cleophas discipulus, Pardulphus, Transl. S. Marcialis, Gonsaldus, Valeria. In the Litany, SS. Martial (Apost.), Geraldus, Fronto, Leobonus. Among the *Memoriae* in *Lauds* is one for S. Martial.

The work is interesting, especially in miniature No. 16.

No. 1. *Sequentiae.* John on isle writes, eagle. Red angel in air. Landscape.

2. Matthew in brown carved wooden seat. Angel kneels. Landscape out of window. Half-length of God in air, breathing ray on to Matthew.

3. Luke in handsome domed alcove. Ray from *R.* Winged ox at feet.

4. Mark mends pen. Winged lion puts paw up. Landscape, and God in sky.

5. *Full-page.* The owner and his wife kneeling. She has a book. Gallery above them, from which hang two shields with the monograms of Christ and the Virgin, and date above, *anno domini* 1473. Of the four children in the border, three are girls, one with a boy on her knee, the fourth a boy. Also a shield bearing *azure* a castle *or.*

6. *Opposite page. Full. Matins.* Annunciation under architecture, above which God sends down the dove on a ray. Below, half-length man in niche holds the first two lines of the text in gold.

7. *Border.* 1. Meeting of Joachim and Anne. 2. Presentation, four figures, including the High Priest. 3. Birth of the Virgin, with Joachim also in or beyond the bed taking the child. 4. Marriage. Joseph with rod, aged.

8. *Half-page. Lauds.* Salutation. Two figures. Elizabeth kneels, near house.

9. *Prime.* Three shepherds. Red angel with scroll. GLĪA—DEO. Landscape.

10. *Tierce.* Adoration with Joseph. Star above. Two kings kneel and uncover their heads.

11. *Sext.* Presentation. Virgin carries child (preceded by maid) to foot of steps. Two maids and Joseph, old, with stick follow. In gallery at top Bishop and two attendants looking down.

12. *None.* Flight: in background a line of horsemen approach. Two men reaping.

13. *Vespers.* Coronation. The Father crowned, on gold canopied throne, crowns kneeling Virgin. Compline has no miniature.

14. *Officium in Aduentu Domini.* Isaiah with polygonal nimbus kneeling holds scroll *egredietur uirga.* A king (Ahaz) or priest, his back turned, his hands on open book, on which is written, *ecce concipiet uirgo.* Landscape and two other figures. On the gold clouds the Virgin and Child appear blue.

15. *Hours of Nativity.* Mary and Joseph adore Christ. Ox and ass behind. Rays from above.

16. *Full-page. Hours of the Passion.* The Agony. Christ kneels in centre, face *L.* Cup on rock. Red angel above. Three apostles sleeping. Behind on *L.* other apostles

asleep, and Judas leading in a squadron of soldiers. Further, a priest. In front, a troop of horse and spies looking in through the gates of the railed garden.

17. *Half-page. Hours of the Holy Ghost.* Pentecost. Virgin in the midst. Landscape seen through the pillars. Rayed dove above.

18. *Officium mortuorum.* Burial before church porch. Two priests, one with cross and acolyte; mourners, and gravediggers laying the corpse in the grave.

19. *Horae de S. Cruce.* Crucified between Mary and Joseph. Title. Landscape.

[Fw. 123. Searle 64.]

## 73. Horae.

Vellum, $6\frac{3}{4} \times 4\frac{1}{2}$, ff. 106, 21 lines to a page. Cent. xv (1470–80). Acquired in 1812.

*Collation:* a—$c^6$ $d^6$ (ff. 2 and 5 remain) $e^8$ (wants 1) $f^8$ $g^8$ $h^{6+1}$ (wants 1, 7) $i^8$ $k^4$ $l^6$ (wants 6) $m^8$ (wants 1) $n^8$—$p^8$ $q^6$ r (ff. 1, 2 remain).

Contents:

| | |
|---|---|
| Kalendar in French (red, blue and gold) | f. 1 |
| Sequences of the Gospels (Jo. Lc. Mc.) | 13 *b* |
| Obsecro te | 18 |
| O intemerata | 20 |
| Hours of the Virgin | 21 |
| Hours of the Cross | 61 |
| Seven Psalms and Litany | 66 |
| Office of the Dead | 78 |
| Memoriae | 103 |
| Collect for S. Barbara (on fly-leaf) | 107 |

Leaves are lost after ff. 19, 20, 43, 65, 104 (O intemerata, Matins of the Virgin, Nones of the Virgin, Seven Psalms, Memoriae).

The use is Roman.

In gold in the Kalendar SS. Didier, Claude, Philibert.

In the Litany, *Martyrs*, Benignus Mammes: *Confessors*, Medard. *Virgins*, Genevieve.

From Dijon or Langres.

The work of this MS is extremely curious, rough and careless very often, but remarkably clever. Especially noteworthy for their imaginative power are the Infernos which occur more than once. The carelessness of the artist is conspicuous in his repetition of the same subject in the illustrations of the borders.

1. January. Half-length, at table. Fireplace on *R*. 2. ACARIVS. Aquarius pours from two pitchers on his shoulders. Half-length.

3. Vincent, palm and book, under niche.

4. February. Two men prune vines. 5. Pisces in water. Distant blue above.

6. Virgin and Child in niche.

7. March. Two men dig and pick ground. 8. ARIES a lamb.

9. Virgin and Child.
10. April. Youth and maid with flower. Background of trees.
11. TAVRVS by a hill. 12. SMARC (S. Mark), writes.
13. May. Rides *L.* with hawk, in boots and red doublet. 14. IHEMINI embrace.
15. John the Evangelist. Cup.
16. June whets scythe, in straw hat and smock.
17. CANSER, cray-fish. 18. John the Baptist. Lamb.
19. July. Two reap near a hill. 20. Leo: blue hills.
21. James Major. Hat, scallop, book and stick.
22. August. Two thresh in a barn.
23. VIRGO with garland, another speaks to her.
24. Bartholomew. Knife.
25. September. One ploughs, one sows.
26. LIBRA. Two pairs of scales, one held by a woman.
27. Michael armed, cross, staff, pierces a dragon.
28. October. One treads grapes, another holds a dish. 29. SCORPIO.
30. Luke, beardless, writes. Ox by him.
31. November. One beats oats. Three hogs feed. Another looks on.
32. SAIHITARIVS only two (hind) legs of a lion.
33. Andrew with thin gold cross.
34. December. One kills a black pig on a table. His wife holds a dish.
35. QVPRICORVRNV, a goat.
36. The Child Christ lies on his back in a stable with rays descending on him.
37. *Large.* John writes. Angel stands by the ink which is on a rock. Seven-headed winged dragon below. Rays descend. Background, a beautiful blue landscape with castles on hills and water.

The text, as often, is merely a patch—unframed—in the midst of the picture.

38. *Border.* John with cup.
39. — Magdalene. Casket.
40. *Large.* Luke writes. Gregory, with tiara and cross-staff, stands by; half-lengths. Ox below text under arch.
41. *Border.* GABIER with sceptre (Gabriel) faces *R.*
42. *Large.* Mark writes. Jerome, as cardinal, stands by; half-lengths. Blue landscape behind. Below, lion under arch.
43. *Border.* Christ with globe, as Salvator Mundi.
44. *Border.* Christ's feet ascending. Landscape below.
45. *Full. Obsecro te, Domina.* In a room with window, and open door with view of another house, man in black kneels at a prayer-desk to Virgin and Child seated. Angel hovers above with crown.
46. *Border.* Virgin and Child seated.
47. — Virgin and Child seated, with crown.
48. — ABRAN, with knife raised over Isaac on altar. Angel above.
49. — Lamb feeding.
50. — DAVID, hands joined.
51. *Full* (inserted). Matins. Annunciation. Angel kneeling. In air the Dove, rayed. An interesting view of inner chamber. Border of red flowers, &c. A XVIth cent. miniature.

pp. 23—49 have border in two stages. *a.* A bust of a king, angel, man or woman.

*b.* A kneeling priest or monk or a standing Virgin, or king, or civilian, sometimes with cross or harp.

Besides this, all the smaller initials are painted with heads; sometimes the Virgin and Child; once or twice a harp.

p. 50. *Lauds. Border. a.* Man. *b.* Man with scroll.

*Same page, below Text. Large* miniature. Angel and Joseph (or Zacharias) talk in landscape.

p. 51. Four miniatures. 1. Salutation, with angel. 2. John the Baptist in wilderness with lamb. 3. Angel following Joseph. 4. In a room Joseph, sitting, looks at Mary weaving.

52—56. Similar borders in two stages, one with Virgin and Child, in top stage. Heads in small initials, sometimes Virgin and Child, Christ or apostles.

67. *Large, border. Prime.* Three (half-length) shepherds, one with dog, one with stick, one with keg. Background: idol falls from column.

The opposite page, containing the large miniature, is gone.

68. *Border.* Shepherd prays.

69. — S. TIBVRTINA (i.e. Sibylla) in peaked headdress, points to star.

70. — S. HELLESPOCIA.

71. — S. TYBVRTINA points to star, different head-gear.

72. *Opposite. Tierce. Three-quarters of a page.* Two angels with music in air. Four shepherds look up, half-length. Dark castles on hills.

73. *Tierce,* 1. Angel rayed in air; half-length, two shepherds: a woman sits spinning. Wide landscape with river.

Below, 2. Three half-length shepherds, one holds dog. 74. *Border.* Shepherd.

75, 76. King kneels. 77. IHΣ with globe. 78. Castle with bridge and mountain.

79. S. SANYA (i.e. Sibylla Samia) points to Virgin and Child in an upper stage, rayed.

80. *Sext, three-quarters page.* Meeting of kings. One of negro type on horseback. Star above. Many soldiers. Castle on hill.

81. *Opposite.* 1. *Half-length.* Adoration, with Joseph. Virgin under canopy. Gaspar has gold ball. Star.

2. *Half-length.* Their arrival (not their return; one holds a gold ornament) on horseback. Star and landscape.

82. *Border.* Angel with stole. 83, 4, 5. Men, one with harp.

86. *Three-quarters page. None.* (? Vespers.) The Reaper, in a straw hat, reaps. Herod crowned, with sword, on horse, comes up from *R.* with many soldiers.

87. *Opposite, half-length. Half-page.* Flight. Idol falls. The faces are good here.

*Half-length.* Herod or his commissioner (beardless) and another. Soldier killing child. Landscape.

88. *Border.* Christ crowns Virgin.

89. DAVID. 90. A man prays.

91. S. FRIGIA (i.e. Sibylla Phrygia) with jewelled hair points to Virgin and Child in sky.

92. S. AGRIPPA points to star. 93. Virgin.

94. *Half-length.* Virgin and Child crowned.

95. S. ERITHEA; extraordinary head-dress; points to a star.

*Four miniatures, each quarter-page. Compline.* 1. Death of Virgin. Peter and John with open book. 2. Christ with her soul in his arms stands in mandola, on a blue cloud. 3. *Half-length.* Apostles adore a gold shrine on an altar. It has three figures

on the side. 4. *Half-length.* S. Thomas holds up his hands for girdle which falls from heaven.

96. *Large border.* Christ on canopied throne, holds crown: the Virgin kneels. Four angels; two attend the Virgin, one is in air, one stands.

97. *Border.* Man. 98. S. DVMANA (=Cumana) points to star.

99. *Front. to Hours of Cross, three-quarters page.* Entry into Jerusalem. Three apostles follow. Figures in and above a portcullised gate. Tree and distant castles.

100. *Opposite. Four miniatures,* each half-length. 1. Agony. Christ alone. 2. Scourging by two men; dark ground. 3. Bearing the cross, alone. 4. Crucified; Virgin on *L.*, centurion on *R.*, soldiers behind; sunset sky.

101. *Border.* 1. CHARITE with heart. 2. ESPERANCE. Crown, flower, spade. In front of her, a small railed flower-bed. 3. FOY. Crown, holds tables of law. 4. MISERICORDE. Crown and long hair: holds flower.

102. *Front. to Hours of the Holy Ghost. Three-quarters page.* Transfiguration. Moses and Elias, small half-lengths on clouds. Three apostles; Peter and John hold their hands up, as if dazzled; James is not looking. Christ stands full-face in white on a rock.

103. *Opposite. Four miniatures.* 1. Pentecost with Virgin, Peter, John and apostles, kneeling. Rays from right, through a door. 2. Baptism of Christ. Two figures only: rays descend from above. 3. Moses, horned, among rocks (face *L.*) receives tables from God. HA. on his robe. 4. Two Jews look *R.* at calf on a pillar, one has AVN on hat. ? Caleb and Joshua.

104. *Border.* IVSTICE, crown and sword.

105. ATREMPRACE (=Temperance) stands on dial, points to mouth.

106. PRVDENCE with mirror.

107. *Vij Psalms.* Border. ORGVEIL, on lion with sword. 108. Repeated.

109, 110. LVXVRE on hog. Comb and mirror.

111, 112. David, with harp and without it.

113, 114. AVARICE on goat with strong box.

115, 116. HYRE on scorpion or, dragon biting its own tail. Stabs himself with two swords.

117, 118. Prophet and DAVID, with ECCE ANCILLA DOMI.

119, 120. GLOBTONIE, with dish and bottle on mule.

121, 122. PARESSE (once bare-legged, once shod) on ass, with broad hat.

123, 124. AMVIE (Envie) on horse, hands in sleeves.

125 (Litany). John the Baptist with lamb. 126. Peter with key.

127. Stephen with stone. 128. Bishop blessing. 129. Magdalen with casket.

*Three-quarters page. Frontispiece to Vigil. mortuorum.* A soul prostrate: a wheel with other souls hanging on it by different parts of their bodies is planted in his stomach, smoke issues from his mouth, etc. Two gibbets and another wheel, with more souls in the distance. Black rocks. A yellow purple and black sky.

130. *Two miniatures.* 1. Job and three friends. Ruined house. Rays from above. 2. Three knights on horses, hawk flying above. Three skeletons meet them by churchyard cross.

131. Job prays. 132. David. 133. David. 134. Job. 135. Job.

136. A hairy devil, on earth, talks to Christ in air.

137. *Officium mortuorum. Half-page.* Job seated, wife pours water on him out of window.

138. *Border.* Job and wife. 139. Job and wife with wallet.

140. David. 141. David. 142. Job. 143. Job.
144. David with LAUS DEO. 145. Prophet with ECCE ANCILLA DOM.
146. *Border.* Soul on gallows. Fiery sky and black rocks.
147. Gallows with no one on it: same sky.
148. Jerome kneels in arch of rocks. 149. S. IEROME, similar.
150. One kneeling, in a red gown. 151. One kneeling.
152. *Dn̄s illuminatio mea.* 153. David kneeling, points to his eye.
154, 155. Job. 156, 157. Christ.
158. Wheel on a stake, planted in fount of fire. Black rocks and fiery sky.
159. Same, with two souls.
160. Man, scroll with GLORIA IN EXELCIS DEO.
161. DAVID. *Scr.* ECCE DIES VEVENIVM (=veniunt).
162, 3. Bishop with cross. 164, 165. King, and man praying.
166, 167. Skull and bones, on the ground.
168, 169. Figures in a shirt, the second bald. 170, 171. Job praying.
172, 173. LA MORS with coffin-lid. 174, 175. A black rock among fire.
176, 177. Crowned Virgin and King.
178. Shrouded skeleton in air.
179. *Full.* Last Judgment. Christ on rainbow, his feet on a globe. Below, *L.* Heaven, Angel at gate. *R.* Hell, Devil sits on a tower in midst.
180. In *Text.* S. Christopher and Christ. *Border.* A churchyard cross.
181. — John the Baptist with lamb. — The same, with ECCE AGNVS DEI, and lamb.
182. In *Text.* Anthony, book. *Border.* The same, tempted by horned female, points to fire on ground.
183. In *Text.* Sebastian at tree. *Border.* Archer shoots him.

[Fw. 5. Searle 85.]

## 74. HORAE.

Size 8 × 5½, ff. 187, 16 lines to a page. Cent. xvi (1480). Acquired in 1812.

*Collation:* $a^{12}$ $b^8$—$l^8$ $m^4$ $n^8$—$v^8$ $x^4$ $y^8$ $z^8$ $aa^4$ (+ $4^*$).

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*Marks of ownership.* On the binding is stamped the name Anne Briseu.

Of Paris use. In gold in the Kalendar: nothing distinctive.

In the Litany. *Martyrs*, Quintin. *Confessors*, Fiacre, Remigius. *Virgins*, Genevieve, Opportuna.

Very fine work.

No. 1. *January*, at table, full-face. A man in black cap, pink hood, and blue gown; a servant stands on each side. Fire behind.

2. Aquarius, in doublet hose and high hat, yoke and two buckets on shoulder, stands by stream in landscape. Starry sky.

3. *February*. Lady with high head-dress, with a round fire-screen in her hand on a bench (back turned) before fire. Youth kneels on bench, with one knee: full face.

4. Pisces in landscape with town. Starry sky.

5. *March*. Man prunes. Vines on hill. Stars. *b*. Aries on wooded hill. Stars.

6. *April*. Two girls making wreaths, sit on ground. Trellis of roses behind. *b*. Taurus, landscape.

7. *May*. Man and woman on one horse, carry green boughs. *b*. Gemini behind a blank shield. Trees.

8. *June*. Mows. Two haycocks behind. *b*. Cancer scarlet, in landscape.

9. *July*, with wife, reaping. *b*. Leo sits on the side of a hill.

10. *August*. Threshes in barn, wife rakes straw. *b*. Virgo with palm in room by white-clothed table.

11. *September*. Treads grapes. Arras behind and casks around him. *b*. Lady with high head-dress holds palm and scales in room. Arras.

12. *October*. Sows: sack and harrow behind. Trees and castle. *b*. Scorpio by a rock in landscape.

13. *November*. Cloaked, watches pigs feed in trough. *b*. Sagittarius with pink doublet and turban, a centaur shooting back. Castle behind.

14. *December*, with apron, mallet raised over boar, which is smelling at a knife on ground. *b*. Capricornus, natural, in landscape.

15. *Large*. John on isle, writing. Eagle with writing-case and ink-pot in beak, on a string. Devil pulls the latter. Eagle flaps wings; ships on the sea.

16. *Large*. Luke in hall on seat with arrased canopy at easel painting picture of Virgin, looks up. Ox crouches with scroll in mouth. "Missus est angelus Gabriel."

*Border*. Pot of columbines inscribed AVE MA.

17. *Large*. Matthew under canopy looks up at his pen, turning round. Angel kneels with ink.

18. *Large*. Mark writes "secundum" on his knee. Blue and gold arras behind. A pillared hall. Lion with pink wings to left.

19. *Obsecro te, Domina*. Virgin and Child under embroidered canopy, on each side red angels; kneeling angel on left offers white flower to Christ: on right angel with zither and plectrum.

20. *Matins*. "*Aue—tec*" on scroll held by kneeling angel. Virgin kneels outside on alcove in court. God with three crowns and orb, in medallion (in border) sends dove on ray.

21. *Border*. *Medallions*. Meeting of Joachim and Anne by golden gate.

22. *Border.* Birth of Virgin. She is washed by a maid; a maid attends to Anne in bed.

23. — Presentation. Priest at top of steps. Joachim and Anne at bottom.

24. — Married to Joseph by bishop. Two other figures on each side.

25. *Lauds.* Salutation. Elizabeth kneels. A rich house behind. Glory above. Two angels behind Virgin, one has gold box.

26. *Prime.* Mary and Joseph and a woman kneeling adore Christ. Two shepherds outside a railing take off hats. In foreground a three-legged stool: bed inside stable. Bust of God, in glory, above.

27. *Tierce.* Two shepherds, two women, dance with joined hands. Dog waking up. Seated shepherd plays bagpipe; another on a hill. *Scroll.* Gloria—terra borne by angel half-length in glory.

28. *Sext.* Adoration. Large round star. Gaspar offers box of gold. Bed within stable. Cavalcade outside.

29. *None.* Presentation in Gothic apse. Symeon nimbed. Maid, Joseph and another at further end of altar.

30. *Vespers.* Flight to *R.* Maid follows with stick and box on hand. On hill an idol falls. To left a man reaping turns to answer horseman.

31. *Compline.* Coronation, by descending angel. Angel kneels behind Virgin with mandolin. Behind carved back of a seat are scarlet angels; God under canopy, has pink mantle, triple crown and orb.

32. *Vij Psalms. Large.* David kneels before altar under canopy. Crown on altar, harp on seat behind; over the altar a red angel (small) in air sheathes sword. Above in glory is God with tiara among red angels.

33. *Medallions.* 1. (*L.*) David among sheep, slinging. (*R.*) Goliath wounded falls, dropping his sword. Soldiers behind.

34. 2. David kneels with Goliath's head on sword in hall before Saul and Merab or Michal on arrased throne.

35. 3. David crowned and Bath-sheba opposite each other in a bath, an attendant on either side, draws curtains round them. A table with white cloth in front.

36. 4. An angel in white with raised sword stands among corpses.

37. *Hours of the Cross.* Crucifixion. Sun, moon, title. Virgin swoons, supported by John; soldier pierces side on left; on *R.* soldiers, skull and cross-bones at foot of cross, and two scrolls *L.* Vath qui destruis et tercio, Si tu es filius dei descende de cruce.

38. *Medallions. Small.* 1. Judas's kiss. Malchus healed. Peter sheathes sword.

39. 2. Scourged by two tormentors.

40. 3. Before Pilate, who washes hands.

41. 4. Bearing cross. Virgin in gate, and soldiers: one beats Christ.

42. 5. Nailed to cross by three men. Coat on ground to left.

43. *Hours of the Holy Ghost.* Virgin and apostles kneeling round a large lectern. Dove in window in rays scattering wavy flames.

44. *Medallions.* 1. *Small.* Christ with resurrection cross. Peter kneels before him. Rocks behind.

45. 2. *Noli me tangere.* Casket on ground. Christ has cross. Tree and railing.

46. 3. Appears to Virgin and apostles seated in room. *Scr.* Pax vobis.

47. 4. At Emmaus, at table between two men in hats; wounded hands. Bread on table with two crosses drawn on it.

48. 5. Ascension, feet only visible. Virgin, Peter, John, &c., round mountain.

49. *Officium mortuorum.* Corpse put into grave. Two sextons. Priest with spade and sprinkler. Three priests with book. Two acolytes, with bucket and cross; mourners; cloister with skulls in upper story.

50. *Medallions.* 1, *small.* Man in blue robe in room looks to right, holding up a white object in his right hand.

51. 2. Man in canopied bed, priest speaking to him.

52. 3. Last sacrament administered by two priests in blue copes.

53. 4. Two old women sew up discoloured corpse in shroud. Bed behind.

54. Service in choir. Priest at altar, three more at singing desk. Hearse, four candles. Holy water, mourners.

55. *Xv Joys.* Virgin and Child in white on crescent in oval glory of blue, orange, yellow, crowned by two white angels.

56. *Vij requests.* Trinity throned. Tiara, orb cross, crown of thorns on head, open book. Dove behind. Yellow ground, scarlet angels on each side. Blue clouds below.

57. *Memoriæ, in text.* Trinity, similar, but with blue ground.

58. Michael, armour, mantle, sword and shield, on devil in landscape.

59. John the Baptist in apse. Lamb with cross on book.

60. Stephen stoned by two men. Wall behind.

61. Christopher enters water with staff and Christ on his back. Hermit with lantern on bank.

62. Sebastian shot at tree, by two men. Wall behind.

63. Lawrence in room, palm and gridiron. Dalmatic.

64. Cosmas and Damian sitting opposite to each other, with white fur collars, in room: arras behind: each has between his knees a boy with joined hands.

65. Nicolas with his three boys in hall with rich tracery.

66. Anthony throned, with book, full-face. Fire round his feet: a hog seated looks at him; on each side behind, a devil in air with raised hook.

67. Fiacre in arrased hall, with spade and book. White habit, black hood.

68. Magdalene in room with casket and book. Arras behind.

69. Katherine. Palm, sword, and wheel. —

70. Genevieve. Candle, angel, devil. —

71. Anne, teaches *crowned* Virgin at her knee. —

72. Margaret emerges from dragon's back in prison.

73. All Saints on clouds, in centre Christopher with Christ in water. Catherine, Stephen, Lawrence, etc.

[Fw. 30. Searle 97.]

## 75. Horae.

Size $6\frac{1}{4} \times 4\frac{1}{2}$, ff. 134, 15 lines to a page. Cent. xv (1470–80). Acquired in 1810.

*Collation:* $a^{12}$ $b^{8}$ etc.: the last of 12.

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The Kalendar has on Feb. 8 S. Stephen of Grandmont near Limoges (d. 1124), in gold, and on Feb. 15 his octave. Also in gold S. Gervais, S. Martial, S. Vivian, S. Romaing. Also in red the Translation of S. Martial. The Kalendar then is most likely of Limoges, but I am almost certain that it is not in the same hand as the rest of the MS but older. The use is of Rouen. The Litany (misbound) has S. Ursin as a *disciple*. *Confessors*, Vivianus, Romanus, Mello, Macutus, Albinus, Candidus. *Virgins*, Austreberta, Honorina, Anastasia. In Lauds is a *Memoria* of 'S. Katerine de Senis.'

On the whole this points to Rouen. Notice that here as in other Rouen books the four Evangelists are given in one picture. The pictures are mostly very rough.

No. 1. *Sequentia of S. John*: in four compartments. Four Evangelists seated writing. 1. John on isle with eagle. 2. Mark in room looks at pen; lion by him. 3. Luke at desk in room reading, face *R*. 4. Matthew at desk on chair. Angel before him.

2. *Obsecro te, Domina. Initial.* Pietà.

3. *O intemerata. Initial.* Assumption. Angel under feet, one on each side.

4. *Large. Matins.* Annunciation. *Scr.* AVE—PLENA. Angel, coped. Architecture above. In front, lily-pot; lady kneels in border with prayer-book on desk.

5. *Lauds. Initial.* Salutation. Two figures.

6. *Prime. Large.* Virgin and Joseph (with guttering candle) and angel and ox and ass, adore the child, who lies in the form of a cross.

7. *Tierce. Initial.* Two shepherds, one with bagpipe. Angel with scroll.

8. *Sext.* ,, Adoration of three kings. Five figures.

9. *None.* ,, Presentation. Three figures, dado behind.

10. *Vespers.* ,, Flight to *R*.

11. *Compline.* Coronation by angel overhead. Virgin seated with Christ, who has orb and blesses her.

12. *Large. Vij Psalms.* David kneels before throne, harp on table before him, turban on the floor. Christ, half-length, with orb in circle above. Angel in air.

13. *Hours of the Cross.* Mass of Gregory. Christ in tomb below two angels. Cross, robe, veronica, dice, money, ladder, basin and ewer, pillar, scourge, two acolytes, four cardinals and two priests.

14. *Hours of the Holy Ghost.* Pentecost with Virgin with book. Dove overhead.

15. *Large. Officium mortuorum.* Funeral procession in churchyard. Mourners and acolytes with candles, priests. A deadhouse full of skulls behind.

16. '*de son bon angle.*' *Initial.* Woman kneeling, and angel in white.

[Fw. 15. Searle 66.]

## 76. Horae.

Vellum, 8 × 5½, ff. 155 + 3 blank, 15 lines to a page. Cent. xv (1490). Acquired in 1789.

*Collation:* $a^{12}$ $b^{6}$ $c^{8}$ $d^{8}$—$k^{8}$ $l^{6}$ $m^{8}$ $n^{8}$ (wants 3) $o^{8}$—$t^{8}$ $u^{8}$ (wants 8: 7 is blank).

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The use is of Rouen. In the Kalendar, SS. Eloy, Martial, Romanus are in gold. The Litany invokes *Confessors*, SS. Ursin (Bruges), Candidus, Macutus, Vivianus (Rouen). *Virgins*, Columba (Sens), Honorina (Paris), Quiteria (Dax), Avia (Normandy and Paris), Austreberta, Geneviève. The *Memoriae* in Lauds include one of S. Romanus (Rouen).

The borders to the large pictures are usually divided into 'geometrical' patterns, triangles, etc. Good work. The arrangement of the pictures of the Evangelists in a single composition in four compartments (No. 25) connects this with another Rouen book (No. 75). These two books are also much like the later Rouen books, Nos. 78, 79.

No. 1. January. A round miniature in border. Man at table by sideboard.
2. Aquarius. Full-length. Two pitchers.
3. February. Man warming his hands.
4. Pisces.
5. March. Pruning vines within garden wall.
6. Aries.
7. April. Holds flower.
8. Taurus.
9. May. Riding with hawk on hand.
10. Gemini, one body, two heads. Naked.
11. June. Mowing. River behind.
12. Cancer.

13. July. Reaping with serrated sickle. Road behind.
14. Leo.
15. August. Threshing sheaves.
16. Virgo—no attribute.
17. September. Sowing.
18. Libra.
19. October. Treading grapes: holds tumbler of wine.
20. Scorpio.
21. November. Beating oaks for pigs.
22. Sagittarius.
23. December. Killing a pig with an axe.
24. Capricornus, a natural goat.

25. *Sequentia of S. John.* Four compartments. 1. Top, left, John. Devil upsets ink. Eagle by him. 2. Matthew at desk, angel kneels. 3. Mark sucks his pen at desk. Lion. 4. Luke in cap, beardless. Ox at desk.

26. *Horæ B. V. M. Matins.* Annunciation. *Scr.* Aue—tecum. Angel kneels. Dove descends. Lily-pot. Rich architecture.

27. *Border.* Round miniatures (from bottom, left). 1. Meeting of Joachim and Anna. The gate is golden. 2. Birth of Blessed Virgin Mary. She is swathed. A cradle by the bed. 3. Presentation of the Virgin. Joachim and Anna, no priest. 4. Marriage of the Virgin. High Priest has the πέταλον.

28. *Lauds.* Salutation, with an angel. City. *Memoriae* follow, of John, the Trinity, Michael, John Baptist, Peter, Lawrence, Romanus, Nicolas, Catherine, Margaret, All Saints.

29. *Prime.* Mary and Joseph adore the child. Angel. Ox and ass. Two spectators. Eagle and grotesques in border.

30. *Tierce.* Three shepherds. Angel. *Scr.* Gloria in excelsis Deo. City with moat and two swans reflected.

31. *Sext.* Adoration of the kings. Star above. Castle. No Joseph.

32. '*Nonae.*' Presentation. Simeon nimbed, Joseph not nimbed. An ecclesiastic and two maids, one with candle, one with doves.

33. *Vespers.* Flight. Man sowing stopped by soldiers. Wheat, already grown up, by him. City and swan as in No. 30.

34. *Compline.* Coronation of the Virgin by angels. The Son crowned under canopy with orb. Angel with Regalls.

35. *Vii Psalms.* David kneels, having descended from a canopied throne. Table with book and harp. Crown and turban on the ground. Christ in heaven. Angel descends with sword.

36. *Horae de S. Spiritu* (Hours of the Cross gone). Pentecost. Virgin. Peter almost prostrate. Dove, with flames proceeding from it.

37. *Vigil. Mort.* Corpse laid in grave, sprinkled by priest. A guardian angel above delivers the soul to a golden angel.

38. *Xv Joys.* Virgin and Child, throned, under canopy. Virgin crowned by two angels. A lady kneels to Virgin on her right. Angel opposite kneels with harp.

[Fw. 31. Searle 39.]

## 77. Horae.

Size $7\frac{3}{4} \times 5\frac{1}{2}$, ff. 145, 15 lines to a page. Cent. xv (1490). Acquired in 1807.

*Collation*: $a^{12}$ (+ 12*) $b^8$ $c^6$ $d^8$—$f^8$ $g^4$ $h^8$ $i^8$ $k^4$ $l^8$ $m^8$ $n^8$ (misbound) $o^2$ $p^8$—$t^8$ $u^6$.

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| O intemerata | 23 *b* |
| Hours of the Virgin | 28 |
| Seven Psalms and Litany | 81 |
| Hours of the Cross | 99 |
| Hours of the Holy Ghost | 102 |
| Office of the Dead | 105 |
| xv Joys | 135 |
| vii Requests | 141 |

*Marks of ownership.* Appliqué labels on the binding have the name Magdalene de Brageloigne.

The use is of Rouen. In gold in the Kalendar, SS. Eloy, Gervais, Martial, Romain.

In the Litany, *Apostle*, Martial. *Confessors*, Mello, Victricius, Romanus, Vivianus, Paternus, Hyldevertus, Maturin, Victorius, Lupus. *Virgin*, Austreberta.

The binding is a very good French one in the Grobei style: it has been rebacked.

The pictures are remarkably good: we notice the Rouen habit of illustrating the sequence of the Gospels with a picture of the Evangelists in four compartments.

No. 1. *Four compartments.* 1. John on isle. *Scr.* secundum Joh. on knee. Eagle. 2. Matthew, scroll on desk (sc̄s.) Matteus. Angel to right. 3. Luke mending pen, ox to right. *Scr.* Lucas. 4. "S. Marcus," lion to right. Scroll on knee.

2. *Matins.* Annunciation. Virgin on left. Angel coped, kneels. *Scr.* Aue—dominus. Dove on ray. Lily-pot. Green pavement. Blue and gold arras.

*Medallion* in border, Joachim and Anne meet by golden gate. Very delicate work.

3. *Lauds.* Salutation. Angel holds Virgin's train on left. Landscape with river behind. Virgin has rayed nimbus, Elizabeth none, but a white turban. Blue cloud above, rayed.

4. *Memoria.* S. Katherine in room, reading, book lies open on bench, sword in hand, wheel on ground. Cusped gold nimbus.

5. *Prime.* Mary and Joseph adore Christ; ox, ass. Angel behind Virgin. Arras pink and gold. Wattled fence, ruined stable behind. Landscape.

6. *Tierce.* Two shepherds. Half-length angel, rayed. *Scr.* Puer natus est. Landscape. Minute work.

7. '*Midy.*' Flight to left instead of to right. Christ swathed. Joseph not nimbed. Cattle-driver behind.

8. *None.* Presentation. Simeon not nimbed, nor Joseph. Simeon has a cope and hat: altar not draped.

9. *Vespers.* Adoration. Kings, star, no Joseph. Arras and stable.

10. *Compline.* Coronation. Two angels. God with orb under a green awning. Landscape behind.

11. *Vij Psalms.* David with turban and harp kneels by canopied throne. God's hand out of cloud (small). Landscape. *In border.* Medallion of David and Goliath, among sheep. Goliath has sword and spear, David stones in robe.

12. *Hours of the Cross.* Crucifixion between thieves (who have bleeding legs and arms). Title. Head of God over cross. Virgin swoons, John, Magdalene, soldier on left; on right, Pilate long robe (or centurion). Two soldiers. Sun and moon.

13. *Hours of the Holy Ghost.* Pentecost. Dove with flames over Virgin, seated, and Peter. John, like these two, has open book. The Virgin faces right. Interior of building with entrance and statue.

14. *Officium mortuorum.* Shrouded corpse, put into grave. Priest sprinkles holy water. Cross-bearer and mourners to left, a cruciform church behind. To right, the soul in air received by angel with cross, a devil attacks it.

15. *Xv Joys.* Pietà by cross, with John and Magdalene; on the cross are the title and crown. Sun and moon: on ground in front lie three dice and thirty gold pieces.

In the border is a lady in pink with black headdress kneeling, face *L.*

[Fw. 49. Searle 96.]

## 78. Horae.

Size, $6\frac{3}{4} \times 4\frac{1}{4}$, ff. 92, 21 lines to a page. Cent. xvi (1500). Acquired in 1811.

*Collation:* $a^{12}$ $b^4$ (+ $4^*$) $c^4$ $d^8$ $e^8$ $f^8$ (wants 6) $g^8$—$l^8$ $m^8$ (+ $8^*$) $n^4$ (blank).

Contents:

| | |
|---|---|
| Kalendar in French (red, blue, and gold) | f. 1 |
| Obsecro te | 13 |
| O intemerata | |
| Hours of the Virgin (Rouen use) | 18 |
| Hours of the Holy Ghost | 49 *b* |
| Seven Psalms and Litany | 52 |
| Office of the Dead | 64 |
| xv Joys and vii Requests | 84 |

In gold in the Kalendar are SS. Gervasius, Martial, Eligius, Romanus.

In the Litany are *Apostle*, S. Martial. *Disciple*, S. Ursin. *Martyrs*, Nigasius, Eutropius, Firmin. *Confessors*, Mello, Gildard, Romanus, Audoenus, Ausbertus, Severus, Laudus.

The MS is of Rouen use.

There are geometrical patterns in the borders. The work is good of its time.

No. 1. *Matins of B. V. M. Full-page.* Annunciation. Angel kneels. Dove on ray. Canopy, carved with the Fall. Very like No. 79.

2—4. *Border.* (2) Birth of Blessed Virgin Mary. (3) Weaving in temple. (4) Married to Joseph.

5. *Lauds.* Visitation, with two angels. Rays above.

6. *Prime.* Mary and Joseph adore the Child. Five angels, ox and ass. Rays above.

7—9. *Border.* (7) Moses at the Burning Bush takes off his shoes. God in the bush. (8) The Sibyl and Octavian, as in 79. (9) Three singing angels with music (cf. ibid.).

10. *Tierce.* Two angels (*Scr.* Gloria—Deo), four shepherds, and a woman (she kneels).

11. *Sext.* Adoration of the Magi. Star. Joseph not present (cf. 79).

12. *Vespers.* Flight, with two angels. Ray (cf. 79).

13. *Compline.* Coronation of the Virgin by an angel. She is seated on the same throne with Christ (crown and orb). Two canopies, two angels with harp and mandolin.

14. *Hours of the Holy Ghost.* Pentecost; Virgin, Peter, John. Dove, with rays (cf. 99).

15. *Vii Psalms.* David kneeling, by canopied throne. Christ in sky. Harp on table (cf. 79).

16, 17. *Border.* (16) David approaching prostrate Goliath. (17) Bathsheba in stream. David watching (79).

18. *Vigil. Mort.* Funeral in choir. Priest at lectern (79).

19. Below. Corpse laid into earth. Priest with book. Rays above.

20. *xv Joys.* Virgin and Child under canopy seated. To the left an angel, to the right a lady.

[Fw. 2. Searle 46.]

## 79. HORAE.

Size, $7\frac{1}{4} + 5$, ff. 102, 18 lines to a page. Cent. xvi (1500–10). Acquired in 1811.

*Collation:* $a^{12}$ $b^8$ $c^2$ $d^8$—$g^8$ $h^2$ $i^8$ $k^8$ (wants 8) $l^8$ – $n^8$ $o^8$ (wants 8).

Contents:

| | |
|---|---|
| Kalendar in French (blue, red and gold, not full) | f. 1 |
| Sequences of the Gospels | 13 |
| Hours of the Virgin | 23 |
| Seven Psalms and Litany | 57 |

| | |
|---|---|
| Hours of the Holy Ghost . . . . . | f. 72 |
| Office of the Dead . . . . . | 74 *b* |
| xv Joys and vii Requests . . . . . | 96 |

The use is of Rouen.

In the Kalendar SS. Gervasius, Martial, Romanus, are in gold.

The Litany invokes S. Martial as an Apostle and S. Ursin as a disciple.

The borders have geometrical patterns. The work is careless and late but clever. The pictures are much like those of No. 78.

No. 1. January. At table, hooded.

2. February. At fire, in hat.

3. March. Digging in vineyard.

4. April. Plant in one hand: takes another from a kneeling boy.

5. May. Riding: a girl behind.

6. June. Mowing.

7. July. Reaping.

8. August. Threshing.

9. September. Naked, treading grapes.

10. October. Sowing.

11. November. Beating oaks.

12. December. Killing pig.

13. *Sequentiæ of S. John.* John on isle writing. Eagle by him. Christ in sky. Landscape and town.

14. *Matins of B. V. M.* Annunciation. Angel kneels. Dove enters on a ray. Canopy with statues. Two angels in left border.

15—19, in border. Top, right. Angel appears to Joachim among sheep. (16) Meeting of Joachim and Anne before the golden gate. (17) Birth of Blessed Virgin Mary. Anne reading in bed. (18) The Virgin weaving in the Temple. (19) Marriage of the Virgin. Anne and another man behind.

20. *Lauds.* Salutation. Two angels. Rays above. Landscape and town.

21. *Prime.* Mary and Joseph adore the Child. Three angels. Ox, ass and rays above.

22. *Border, R.* The Sibyl shews to kneeling Octavian the Virgin and Child in sky. Landscape.

23. *Border, below.* Three angels in air with music. One has Gloria in excelsis on a scroll.

24. *Tierce.* Angel. *Scr.* Gloria—Deo. Three shepherds and woman.

25. *Sext.* Adoration of the Magi. Rays above. Joseph is not present.

26. *None.* Presentation. Simeon nimbed. Christ lies on the altar. Joseph and the attendant not nimbed.

27. *Vespers.* Flight, with attendant who has two baskets of doves, one on her head. Rays above.

28. *Compline.* Coronation, by angel. Son with orb.

29. *Vii Psalms.* David, bareheaded, kneeling before table, on which is his harp. Christ in sky. Canopy with statues.

30. *Border, R.* David (three sheep by him) and Goliath, whom the stone has just struck.

31. — *below.* Bathsheba in a stream. David and two courtiers look from window.

32. *Horæ S. Spiritus.* Pentecost with Virgin, sitting. Dove with rays.

33. *Vigil. Mort.* Funeral in choir. Priest at desk.

34. *Border, L.* Lady in churchyard struck by Death with shroud and dart.

35. *Below.* Funeral in churchyard. Corpse laid into the earth. Priest with book. Attendant with cross and bucket.

36. *xv Joys.* Virgin and Child throned under canopy. *L.* Lady kneeling. *R.* Angel.

[Fw. 103. Searle 44.]

## 80. Horae.

Vellum, $6\frac{1}{4} \times 4\frac{1}{2}$, ff. 146 + 2 blank, 15 lines to a page. Cent. xv (1450?). Purchased in 1891. Formerly belonged to F. Perkins, Esq., Chipstead Place, Kent.

Contents:

| | |
|---|---|
| Kalendar in red and black | f. 1 |
| Hours of the Cross | 13 *b* |
| Officium missae B.V. Mariae | 19 |
| Hours of the Virgin | 21 |
| Officium B.V. Mariae in Aduentu | 83 |
| vii. Psalms and Litany | 92 |
| Office of the Dead | 112 |
| Apostles' Creed (later) | 146 |

*Collation:* $a^6$ $b^6$ c(?$^{10}$ wants 6—10) d? $e^8$, etc.

It seems that the Hours of the Holy Ghost and the end of the Mass of the Virgin are lost.

On f. 14 *a* in the margin is a coat of arms much rubbed. A fess *or*: between *azure*, a lion's head *or* in chief erased facing dexter, and barry of six *argent* and *gules*.

The use is Roman. In the Kalendar SS. Eligius (Noyon), Remigius and Bavo, Donatian (Bruges), Nichasius are in red.

In the Litany we have *Martyrs:* SS. Lupus, Amandus, Donatus. *Doctor:* Louis. *Confessors:* Francis, Eligius, Giles, Dominic. *Virgins:* Amelberga, Ursula, Martha.

The work is remarkable, especially that in the borders, which have been a good deal cut.

The binding is old red velvet.

1. f. 13 *b*. *Frontispiece to Hours of the Cross.* A border of complicated ornament extending to the extreme edge of the leaf surrounds this and the opposite page.

*Full page. Miniature.* The crucifixion with title. Ground of red with gold flourishes. *L.* S. John supports the Virgin. *R.* Centurion with scroll '*Vere—iste*' talks to a soldier. A skull on the ground.

14 *a.* Inside the border above mentioned is an inner border of embossed gold and colours, earlier in style. In the lower margin is the shield described above.

2. *Front. to Officium Misse B. Marie. Full page,* surrounded by border as above. Ground, blue above, mainly red with gold rays. The Virgin, in blue, seated on a vermilion quilt on a cushion holds a fruit toward the child, nude, on her lap. Two blue angels above hold a crown over her.

3. *Hours of the B.V.M. Roman Use. Matins. Full page,* bordered. Crimson ground with gold ornament. Annunciation. The Father in *L.* upper corner breathes forth the dove on a gold ray toward the Virgin, who kneels on *R.* under a green canopy on red pavement. Gabriel in green kneels on one knee on *L.* and holds scroll *Aue—tecum.* A lily-pot in font. A low stone wall behind.

4. *Lauds. Full page,* bordered. Visitation. The Virgin on *L.* Two figures only. Landscape of trees, hills and wall with frequent towers.

5. *Prime. Full page,* bordered. Joseph and Mary adore the child. The Virgin kneels *L.* under the stable. The child nude on the grass. Joseph on one knee with candle. Manger on *R.* with ox and ass. Above the Father, a bust only, breathes down the dove on a ray. Tree and hills behind.

6. *Tierce. Full page,* bordered. The angel and the shepherds. In front lie ten sheep. Two shepherds, young and old, with crooks, astonished. A demi-angel with scroll, *Gloria—deo.* Landscape, trees, hills, and towered wall.

7. *Sext. Full page,* bordered. Adoration of the Magi. The Virgin sits on *L.* under the stable. The oldest king kneels bareheaded. None of the three is black. Joseph is absent. The star is above. The landscape as in No. 6.

8. *None. Full page,* bordered. Presentation. An interior with four windows. *R.* of the altar is Simeon nimbed, a cloth over his hands. A tonsured assistant *R.* of him. *L.* of him Joseph with candle. On *L.* of the altar the Virgin with the child, and a maid with doves in a basket and candle.

9. *Vespers. Full page,* bordered. Massacre of the Innocents. Red ground as in 3, and low stone wall and red pavement. *L.* Herod in chair with raised sword. On the floor lies a nimbed child, and a soldier leans on his sword, driving the point into the child's body. A woman in tall cap behind him tries to hold his arm.

10. *Compline. Full page,* bordered. The flight into Egypt. The child is swaddled, the ass is led by Joseph. The landscape as in No. 6.

11. *Office of the B.V.M. Advent.* Coronation of the Virgin. Ground, etc., as in No. 3. The Virgin kneels face *R.* on the step of a throne made for two people, covered with green carpet. The Son, seated, with crown and orb, blesses her. A demi-angel above holds the crown.

12. *The Seven Psalms.* The Last Judgment. Crimson and gold ground. *L.* kneels the Virgin. *R.* S. John Evangelist. Between them the heads of six men appear out of the ground. Above, Christ on the rainbow, his feet on a globe, shewing his wounds. On either side a blue demi-angel with trumpet.

13. *Vigils of the Dead.* A funeral in church. The corpse and altar on *L.* Blue and gold vault. Wooden roof on nave. Green hangings. A coffin with blue pall stands at right angle to the altar. At the *R.* end three coped priests sing at a lectern. Back to the spectator stand two mourners in black with open book.

## 81. Horae.

Vellum, 7 × 5, ff. 137, 15 lines to a page. Cent. xv (1470). Acquired in 1789.

Contents:

| | |
|---|---|
| Veni Creator / Deus qui corda } later | f. 1 *b* |
| Kalendar in French (red and black), not full | 3 |
| The beginning of S. John's Gospel | 15 |
| The Passion according to S. John | 18 |
| Hours of the Virgin | 41 |
| Seven Psalms and Litany | 89 |
| Memoriae (added) | 107 |
| Offices of the Dead (added) | 113 |

*Collation:* $a^{10}$ (1, 2 slips only), $b^8$ $c^8$ (+ 2*) $d^{12}e^{8+1}$ $f^8$, etc.

*Marks of ownership.* (*a*) On f. 16

15 M. 52
De myeulx en myeulx
Bourg*og*ne

(*b*) On f. 16 *b* a long inscription in French setting forth that the work was given to Sœur Anne Teresse (Thérèse) Drouhot of the convent of S. Quirinus at Huy (on the Meuse) by her grandmother De Neufville, who died in 1664, aged 98.

The use is not Rome, Paris, or Amiens, but resembles each.

In red in the Kalendar SS. Gislain, Nicaise.

In the Litany, *Martyrs:* SS. Piatus (Chartres), Lambert. *Confessors:* Amandus, Vedastus. A *Memoria* of S. Dominic.

Curious 'archaistic' work of Flemish origin (?), rather like Searle 104; especially noticeable are the large initials, which might almost be of cent. xiv. The miniatures in the early part of the book are pasted upon guards in many cases. The Hours of the Virgin (exc. Matins) have guards at the beginning of each but no miniatures.

No. 1. *Passio sec. Joh.* Agony. Chalice and cup. Three disciples. Garden fence and gate.

2. Bearing cross. Veronica with clothes behind. Virgin and apostles seen behind her. A Jew (probably the Wandering Jew) smites Christ with stick. Christ looks at him. A soldier leads Christ. Soldiers behind.

3. Mocking. Christ crowned with thorns by two men with staves: he is blindfold, hands bound, blue robe on floor in front. Two men spit, two mock him.

4. Scourged by two men. Pilate seated, two hooded Jews talk to him. The blue robe lies on the floor to right.

5. Pilate washes hands. Christ crowned and bound, in purple robe among soldiers. Two Jews, one speaks to Pilate.

6. Crucifixion between two thieves, who are nailed through the elbows and thighs. Christ's side is being pierced. Virgin swoons. John, Magdalene on left. Skull by cross. On right, centurion (scr. *vere—iste*) on horse and soldiers. Gold flourished ground.

7. Deposition. Body supported by man on ladder, hands unnailed, kissed by Virgin on left. *R*. Another man on ladder. Below, one unnails feet. John, &c. on left. Bones are strewn on the ground.

8. Entombment, by Joseph and Nicodemus, not nimbed. Virgin, John, and Magdalene (casket) behind. Gold ground with pattern.

9. Resurrection. Christ in blue and red robe and cross. Two trees. Three soldiers sleeping.

10. *Matins*. Annunciation. Scrolls, *Aue—tecum* and *Ecce—uerbum*. Lily-pot in front. Panelled stone wall behind. God, half-length in cloud to left, sends dove on ray.

11. *Officium Mortuorum*, by a different artist. Pavement below. Two angels in air carry naked soul (its back turned) in a cloth. Half-length of God with orb, blessing, in starry sky, beardless. Rest of the ground gold.

[Fw. 113. Searle 99.]

## 82. Horae.

Vellum, $7\frac{3}{4} \times 5$, ff. 128 + 3 blank, 17 lines to a page. Cent. xv (1460–70). Acquired in 1811.

Contents:


| | |
|---|---|
| Kalendar in red and black, not full | f. 1 |
| Hours of the Cross | 14 |
| Hours of the Holy Ghost | 21 |
| Mass of the Virgin | 26 |
| Obsecro te | 36 |
| O intemerata | 39 |
| Hours of the Virgin | 42 |
| Seven Psalms and Litany | 91 |
| Office of the Dead | 107 |


The use is Roman.

The Kalendar has in red Amandus, Transl. S. Thome, Egidius Bp (Dec. 1); in black, Maurice Abbot, Aldegundis V., Brandanus Bp (May 16), Desiderius Bp, Boniface Bp, Donatian Bp, Lambert Bp.

The Litany has *Martyrs*, Luppus, Amandus, Gereon. *Virgins*, Martha, Scolastica, Anastasia, Ursula.

There is a strong Flemish element in this: the MS must come from N.E. France.

A leaf is cut out at the end of the Office of the Dead.

The pictures, done very carefully, are hopelessly crude and wooden: they should be compared with those in the two following MSS and in No. 54.

The binding is very good, of early xvi cent.: patterns in white, green, blue and black on a bronze ground.

*Collation.* $a^6\ b^6\ c^{10}\ d^{10}\ e^6$, etc.

No. 1. *Hours of the Cross.* Full page. Crucifixion: Christ's side is pierced by Longinus, who is pointing to his eye. Virgin swoons. John supports her, on right a centurion with scr. '*uere filius dei erat iste*,' and two Jews.

2. *Hours of the Holy Ghost.* Pentecost: in a church. Virgin in midst. Dove overhead. Peter, John, other apostles round.

3. *Missa B. V. Mariae.* Virgin crowned and Child, throned in building: on left angel with chalice, on right angel.

4. *Obsecro te, Domina.* Virgin and Child stand between two angels in a building: one has a guitar; above two angels hold crown. Rays and star.

5. *Hours of B. V. M. Matins.* Annunciation. Father in sky with orb. Angel with sceptre. Bookcase, lily-pot.

6. *Lauds.* Salutation by river in landscape.

7. *Prime.* Mary, Joseph and angel adore the naked child: a curtain behind Virgin.

8. *Tierce.* Two shepherds. Windmill. Angel with scroll, '*Gloria in.*'

9. *Sext.* Three kings offer a box of gold, a horn and casket; curtain as in No. 7.

10. *None.* Presentation. Child in arms of Simeon; one nimbed woman by him. On the altar a cloth worked with the words *aue—tecum.* Joseph with candle. Maid with doves. Two more spectators.

11. *Vespers.* Massacre of the Innocents. One soldier-group. Herod throned and councillor, in a hall.

12. *Compline.* Flight in landscape.

13. *vij Psalms.* Judgment as in No. 83, 13.

14. *Officium mortuorum.* Raising of Lazarus. He is nimbed and steps out of a brick tomb under a vaulted porch. Christ on *L.* is followed by three nimbed women and two Jews.

[Fw. 100. Searle 68.]

## 83. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{4}$, ff. 113, 23 lines to a page. Cent. xv (1470–80). Acquired in 1812.

Contents:

| | |
|---|---|
| Kalendar in black and red, not full | f. 1 |
| Hours of the Cross | 8 |
| Hours of the Holy Ghost | 13 |

Mass of the Virgin . . . . . 18
Sequences of the Gospels . . . . . 21
Obsecro te . . . . . 24
O intemerata . . . . . 26
Hours of the Virgin . . . . . 29
Salutation to the Virgin . . . . . 67
Office of the Virgin in Advent . . . . . 69
Memoriae . . . . . 75
Seven Psalms and Litany . . . . . 79
Office of the Dead . . . . . 91

*Collation.* $a^8$ $b^{10}$ $c^{10}$ $d^8$, etc.

A leaf is lost after f. 74 (beginning of *Memoriae*).

*Marks of ownership.* The name Hubert Petit, Hubert Petit Billionensis occurs on ff. 45 *b*, 66 *b*.

The use is Roman.

In the Kalendar in red are SS. Amandus and Vedastus, Boniface Bp, Baselius Abp, Transl. S. Thome, Remigius and Bavo, Donatian Abp, Vicasius. In black, SS. Aldegundis, Alexander Bp, Romanus Bp, Gertrude, 'Rabini Virginis' (Mar. 31), Servatius, Honoratus, Odulphus Conf., Berthinus Abp, Lambert, Gominarus Conf. (Oct. 11), Hubert Conf.

*Litany. Confessors*, Hubert, Bernardin. *Virgin*, Ursula.

Here is a Flemish influence, pointing to N.E. France as the provenance.

The pictures are very bad.

No. 1. *Hours of the Cross. Full page.* Crucifixion. Virgin and John. Roman soldier and two Jews. Landscape.

2. *Hours of the Holy Ghost. Full page.* Virgin in midst. Peter and John in room. Dove enters from outside on right.

3. *Missa B. V. Mariae.* Virgin and Child seated in room, between angels. Dado behind. Landscape to left.

4. *Hours of B. V. M.* Annunciation. Scroll, *aue—tecum*. Library-desk. Virgin kneels. Landscape to left.

5. *Lauds.* Salutation. Two figures. Landscape in front of house. Elizabeth's face is gone.

6. *Prime.* Mary and Joseph and angel adore swathed child. Behind, landscape. Cf. No. 82, 7.

7. *Tierce.* Two shepherds and woman. Angel in sky. Scroll, *Gloria in Excelsis.* Castle and landscape.

8. *Sext.* Magi adore and offer box of gold. Same landscape.

9. *None.* Presentation. Simeon mitred. Three other figures beside Virgin and Child. Landscape outside to right.

10. *Vespers.* Herod throned in hall. Councillors by him. Child's head nimbed lies on floor. Soldier slays a nimbed child in a woman's arms.

11. *Compline.* Flight. Three figures, landscape nearly as in No. 82, 8.

12. *Officium B. V. Mariae per Adventum.* Coronation of the Virgin. Christ on throne with orb. Canopy, pavement, dado, landscape behind. Virgin kneels. Angel holds train. Angel in air with crown.

13. *vij Psalms.* The Last Judgment. Christ on rainbow, orb under feet. Two trumpet angels. Virgin and John the Evangelist kneel on earth, five heads look out of graves.

14. *Officium mortuorum.* Funeral in choir. Three mourners. Four priests round coffin.

[Fw. 50. Searle 69.]

## 84. Horae.

Vellum, $7\frac{3}{4} \times 5$, ff. 118, 20 lines to a page. Cent. xv (1470–80). Acquired in 1810.

Contents:

| | |
|---|---|
| Kalendar (in red and black, not full) | f. 1 |
| Hours of the Cross | 8 |
| Hours of the Holy Ghost | 12 *b* |
| Mass of the Virgin | 17 |
| Hours of the Virgin (Roman use) | 24 |
| Office of the Virgin in Advent | 68 |
| Memoriae | 74 |
| Seven Psalms and Litany | 79 |
| Office of the Dead | 91 |
| Obsecro te | 115 |
| O intemerata | 117 |

*Collation.* $a^6$ $b^{10}$, etc.

A leaf is lost after f. 50 (beginning of Sext).

The use is Roman.

In red in the Kalendar are SS. Vedastus, Amandus, Basilius, Remigius and Bavo: in black, Gertrude, Servatius, Lambert.

In the Litany. *Martyrs*, SS. Felician, Livinus (Ghent), Gereon. *Confessors*, Amandus, Audomar, Bertin, Winnocus, Bavo. *Virgins*, Ursula, Amelberga, Walburgis, Cita, Gertrude, Aldegundis.

Here again is North-Eastern influence.

The pictures are not quite so bad as in the last two MSS, but very nearly.

No. 1. *Hours of the Cross.* Christ crucified; between Mary and John. Magdalene embraces cross. Sun and moon. Landscape.

2. *Hours of the Holy Ghost.* Pentecost. Virgin sits in midst. Peter and John kneel by her, other apostles on each side. Dove and ray from right.

3. *Missa B. V. M.* The Virgin (crowned) and Child, throned, with apple between angels; one with gold cup offers a pink object, the other has a harp.

4. *Hours of B. V. M.* Annunciation. Scr. *aue—tecum*, lily. Dove on rays from left.

5. *Lauds.* Salutation. Two figures at house door. Landscape.

6. *Prime.* Mary and Joseph adore the child under shed. Two shepherds outside. Rays from above.

7. *Tierce.* Two shepherds, both back to the spectator; yellow angel with scroll, *gloria—et.*

8. *None.* Presentation. Simeon mitred has an attendant. Joseph and maid at the back. Architecture above.

9. *Vespers.* Herod throned, with councillor: a black and gold dado. To left, soldier, woman and child.

10. *Compline.* Flight. Three figures in bad landscape. Joseph with his cloak on his stick.

11. *Officium B. V. Marie.* Coronation. Angel overhead. Virgin with angel at train kneels before Christ with orb on wooden throne. Angel with harp to right.

12. *Memoriae. Initial.* Michael and devil with sword.
13. — — Peter, and Paul with sword, in room.
14. — — James, hat and scallop, book and staff, in open air.
15. *Initial.* Francis in room, shews wounds in hand and feet.
16. — Anthony, a Tau on robe: crutch and two pigs.
17. — Nicholas. Bishop, pastoral staff. Three boys in tub in room.
18. — Magdalene with hair and casket in room.
19. — Katherine, sword, wheel, stands on Maxentius.
20. — Margaret, comes out of dragon's back.
21. — Barbara by tower.

22. *Full page. vij Psalms.* Judgment as in Nos. 82 and 83.

23. *Officium mortuorum.* Raising of Lazarus. Jesus, Peter and John. Three Jews, one holds his nose. Jesus helps Lazarus out of a grave dug in the earth, by house door.

[Fw. 36. Searle 70.]

## 85. HORAE.

Vellum, $7\frac{1}{4} \times 5$, ff. 150, 17 lines to a page. Cent. xv (1470–80?). Acquired in 1810.

Contents:


| | |
|---|---|
| Kalendar in French (black and red, not full) | f. 1 |
| Hours of the Cross | 13 |
| Hours of the Holy Ghost | 21 |
| Sequences of the Gospels (Jo. Lc.) | 24 |
| Hours of the Virgin | 30 |
| Seven Psalms and Litany | 81 |

| | |
|---|---|
| Office of the Dead . . . . . | 98 |
| Prayers } Memoriae } . . . . . | 146 |

*Collation.* $a^6$ $b^6$ $c^8$ $d^{4+1}$ $e^4$ $f^8$ $g^6$ $h^{10}$ $i^6$ $k^6$ $l^6$ $m^{10}$ $n^6$ $o^{10}$ $p^8$–$t^8$ $u^6$ (wants 6).

*Marks of ownership.* Family record of Charles, Duc d'Aremberg, between 1587–95.

The use is uncertain: the Hymn in Matins of the Virgin is the Roman: *quem terra pontus ethera:* the Capitulum in Lauds is *Paradisi porta,* and the Hymn *Aue maris stella.*

In red in the Kalendar, SS. Piat, Nicaise.

In the Litany. *Martyr,* S. Piatus. *Confessors,* Vedastus, Amandus, Bavo. *Virgins,* Geneviève, Gertrudis.

French-Flemish.

Rude work.

No. 1. *Horae de S. Cruce.* Agony. Cup and wafer on rock. Three apostles sleep, soldiers outside garden fence. Birds in sky. Curious hills behind.

2. *Prime.* Christ before Pilate, bound. A councillor in red. Soldiers smite Christ.

3. *Tierce.* Bearing cross with title. Two spiked tables, one in front, one behind attached to Christ's girdle; one soldier leads him by a cord. Two more with spiked clubs. Curious landscape.

4. *Sext.* Crucifixion between thieves (with bleeding legs), Mary, John. Title. Landscape with trees and water and a ship.

5. *None.* Christ crucified: between Mary and John: title, landscape. Skull at foot of cross.

6. *Vespers.* Deposition. Virgin and Magdalene (turbaned) with casket on left. Joseph supports the body. The Virgin kisses the right hand. Nails removed from left hand and feet by two men. Casket on ground. Landscape.

7. *Compline.* Entombment. Virgin, John, Magdalene not nimbed (casket), another apostle kneels this side of tomb. Another woman with casket, two men (Joseph and Nicodemus) not nimbed. Landscape and sea: curious snowy hills beyond.

8. *Hours of the Holy Ghost.* Pentecost. Flaming dove over Virgin reading in midst, apostles sit round on bench.

9. *Matins of the B. V. M.* Annunciation. Angel in air, with sceptre and scroll. Lily-pot. Virgin kneels at desk: behind a canopied bed.

10. *Lauds.* Salutation before house. Landscape and rocks and water behind.

11. *Prime.* Virgin kneeling. Christ lies on her robe in paved court. Star, like a brown fire, on the roof. Joseph seated on right dries a cloth at a fire-place and looks round; ox and ass over manger at the back; two men look over wall on left.

12. *Tierce.* Two shepherds stand with iron-tipped staves. Angel in air. Scroll, *Gloria—in.* Castles: sea and hills behind.

13. *Sext.* Herod, in black armour, blue and red mantle and ermined cap, with sword, sits full face under canopy, architecture and view behind. Two soldiers, one mother and two children on left.

14. *None.* Adoration. The third king is entering: Joseph not nimbed. Star on roof as in No. 11. Melchior points to it. Sea, birds in sky.

15. *Vespers.* Flight towards right. Christ swathed. Similar landscape.

16. *Compline.* Presentation with maid, not Joseph. Simeon has rayed glory: he stands behind table, before altar with canopy and altar piece, and holds out a cloth to receive Christ.

17. *vij Psalms.* David kneels in landscape with sea and castles, facing right. Hat and harp on ground. No sign in sky.

18. *Officium mortuorum.* Service in choir. Coffin with blue pall, and two candles. Priest in cope and berretta at desk sings. Six mourners. View out of church door. Acolyte with censer. Priest at altar faces people.

19. *Verba mea.* Raising of Lazarus. Two Jews, one with coffin lid, hold nose. Mary kneeling and two men with Christ. Castles, rocks &c.

[Fw. 47. Searle 100.]

## 86. Horae.

Vellum, 5 × 3¾, ff. 233, 13 lines to a page. Cent. xv (1480). Acquired in 1807.

Contents:

| | |
|---|---|
| Kalendar in French (black and red) | f. 1 |
| Hours of the Cross | 13 |
| Hours of the Holy Ghost | 24 |
| Obsecro te | 36 |
| O intemerata | 41 *b* |
| Hours of the Virgin | 46 |
| Seven Psalms and Litany | 142 |
| Office of the Dead | 170 |

*Collation.* $a^6\ b^6\ c^8\ d^8\ e^8$, etc.

The use is Roman.

The arrangement of the contents and the collation agree with the supposition of a North-Eastern origin.

The name B. de Saussaye occurs on f. 1 in a hand of cent. xvii.

In the Kalendar no names occur in red that are distinctive: neither among the other saints is a decided line shewn. It is possible that there may be more North-Western saints than others. The hand seems Flemish.

The miniatures are in grisaille (grey and gold), and the borders have a good deal of black and gold work, which throughout is good.

No. 1. *Half-page. Hours of the Cross.* Grisaille. Crucifixion, between Mary and John, with city behind. Title.

2. *Half-page. Hours of the Holy Ghost.* Pentecost. The dove above on glory. Virgin and apostles kneel round prayer desk in a vaulted and pillared church.

3. *Half-page. Hours of the B. V. M. Matins.* Annunciation. Virgin kneels before curtained canopy before prayer desk. Angel's robe and wings, red and gold (the robe lined with green), and Virgin's under robe.

4. *Half-page. vii Psalms.* David kneels, facing *R.*, before diapered throne. Crown and harp on floor; outside Christ crowned (half-length) in heaven, and landscape.

5. *Half-page. Officium Mortuorum.* A hearse (blue) with four candles in a church. A monk sits on each side reading, and beyond them two mourners on each side, hooded.

[Fw. 90. Searle 72.]

## 87. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{2}$, ff. 113, 19 lines to a page. Cent. xv (1490–1500). Acquired in 1814.

Contents:

| | |
|---|---|
| The Ten Commandments, Creed, and Prayers in French (later) | f. 1 |
| Kalendar in French (black and red, not full) | 4 |
| Hours of the Cross. | 10 |
| Hours of the Holy Ghost | 16 |
| Hours of the Virgin | 20 |
| Seven Psalms and Litany | 66 |
| Office of the Dead | 78 |
| Memoriae (including S. Adrian: S. Anne added later) | 109 |

*Collation.* $a^2 (+ 2^*) b^8 c^{10}$, the rest in quires of 8 leaves.

In red in the Kalendar S. Nicaise. The use is Roman.

In the Litany. *Virgins,* SS. Brigida, Aldegondis. The character and provenance are North-Eastern French.

The work is of a poor kind: the small square miniatures in the text closely resemble those in English books of the period.

No. 1. *Heures de la Croix.* Agony. Disciples this side of brook, which has plank bridge. Cup on hillock. Church in the distance.

2. *Prime. Small, in Text.* Christ before Pilate, two soldiers behind Christ.

3. *Tierce.* Crowned with thorns. Two stakes are used to press the crown down.

4. *Sext.* Crucifixion: between Mary and John.

5. *None.* Crucifixion. Side pierced. Virgin kneels to right.

6. *Vespers.* Deposition. Two men; one on ladder supports body; the *R.* hand still nailed.

7. *Compline.* Entombment by two men. Virgin stands behind.

8. *Large. Hours of the Holy Ghost.* Pentecost. Virgin in midst, rather in front. Open book on knee. Apostles kneel on each side. Dove in blue sphere, rayed.

9. *Matins of the B. V. M.* Annunciation. Virgin kneels to right at desk. Dove in air rayed. Angel kneels on left with sceptre and scroll *aue—tecum.* View outside door.

10. *Lauds.* Salutation. Two figures in a meadow. Rays above. Castle behind right.

11. *Prime.* Mary and Joseph kneel, adore Christ, lying between. Stable behind. View behind that. Ox and ass to left.

12. *Tierce.* Two shepherds, one stands. Small pink angel and scroll in air.

13. *Sext.* Adoration. Star outside stable. The third king points to it. Tree over wall on right. Joseph absent.

14. *None.* Presentation. Simeon on right, with knife. Man behind him. Maid behind Virgin with doves. Altar (round) in centre.

15. *Vespers.* Flight to *R.* Three figures. Landscape with castle and hill. Joseph has basket on arm.

16. *Compline.* Herod and soldier to right. Standing in landscape. Two swathed beheaded infants lie on ground. To left soldier kills a naked one.

17. *Obsecro te, Domina. Small.* Virgin crowned and Child. Pink arras.

18. *Memoria. Small.* S. Barbara, open book. Tower on left. Wall behind.

19. *vii Psalms.* Large. Christ on the rainbow, feet on globe. Holds olive branch and sword. Two trumpet angels. Three rising bodies. Landscape.

20. *Vigil. Mortuorum.* Raising Lazarus; on left a churchyard. In it a crucifix with Mary and John. Two Jews on right.

21. *Small.* S. Nicholas. Three boys and tub on left. Three maidens on right.

22. — Anthony; open book; pig; chapel to left.

23. — Sebastian shot by one archer.

24. — Adrian armed; sword and anvil; lion at feet.

25. — Katherine crowned, sword, wheel, Maxentius at feet.

[Fw. 35. Searle 101.]

## 88. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{2}$, ff. 167, 16 lines to a page. Cent. xv (1480–90). Acquired in 1808.

*Collation.* $a^6\ b^6\ c^8$–$l^8\ m^4\ (+2)\ n^8$–$r^{8+8*}\ s^8$–$v^{8+4}$.

Contents:


| | |
|---|---|
| Kalendar, red and black, not full | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 20 |
| O intemerata | 24 |
| Hours of the Virgin | 29 |
| Memoriae | 81 *b* |
| Seven prayers of S. Gregory; prayer at Mass | 92 |
| Seven requests in French | 101 *b* |
| Seven verses of S. Bernard | 105 |
| Hours of the Cross | 107 |
| Hours of the Holy Ghost | 110 *b* |
| Seven Psalms and Litany | 115 |
| Office of the Dead | 132 |

*Marks of ownership.* A shield on f. 29 has *azure*, two pennons *or* and the same party per pale with *azure* a crescent argent, half of each coat being absconded by the other.

*Provenance.* Lyons. The use is of Lyons: there is no Hymn in Matins of the Virgin. SS. Annemundus, Sacerdos, Anthonia, Blandina, Consorcia (Cluny and Provence) are all characteristic of that place. These occur in the Kalendar. In the Litany are S. Annemundus, *Martyr;* SS. Irenaeus, Nicetius, *Confessors;* SS. Anthonia, Blandina, Consorcia, Castitas, *Virgins.*

The work is slightly above the average.

No. 1. John on isle, writes. Eagle. Landscape.
2. Matthew by canopy. Angel stands.
3. Luke in hall at desk. Ox winged.
4. Mark, old. Reads in canopied seat in hall. Winged lion.
5. *Obsecro te, Domina.* Pietà: behind, river and three courses on hill.
6. *O intemerata.* Virgin and Child throned under pillared baldachin.
7. *Matins.* Annunciation in hall. Sceptre. Rays. A bad copy on the opposite page.
8. *Lauds.* Salutation. Two figures in landscape.
9. *Primè.* Mary and Joseph and small angel adore Child.
10. *Tierce.* Four shepherds, two sit, two stand, look at a dagger-shaped star.
11. *None.* Presentation. Simeon and Joseph nimbed. Maid with basket. The altar is circular.
12. *Sext.* Adoration. Box of gold pieces is offered. Star. Joseph is absent.
13. *Vespers.* Flight to *L.* Three figures. Landscape.
14. *Compline.* Coronation. Virgin crowned kneels before Christ on gold throne with orb, red angels behind.
15. *Memoriae.* *Initial.* Sebastian at tree, shot by two archers.
16. ,, ,, Magdalene with long hair and casket. Landscape.
17. ,, ,, Margaret with cross emerges from back of lion-dragon. Landscape.
18. ,, ,, Katherine. Palm, sword and wheel. Landscape.
19. ,, ,, Anthony. Cap, habit light purple over black: crutch, hog.
20. ,, ,, John the Baptist, open book, seated by rock, lamb in landscape.
21. ,, ,, Peter with key in landscape.
22. ,, ,, Stephen, deacon, stone on head, palm and book.
23. ,, ,, Lawrence, deacon, gridiron and book. Landscape.
24. ,, ,, Paul. Sword and book in landscape.
25. ,, ,, Martin, mitre and cross-staff, under architecture.
26. *Dne ihu xpe.* *Initial.* Christ blessing with long gold cross-staff in landscape.
27. *Large.* *Indulgences.* Mass of S. Gregory. He kneels with two acolytes: behind, two cardinals and a bishop. Christ stands on altar with cross, crowned with thorns, his side bleeds into chalice. Cock on column, lance and reed, two scourges. Pincers, hammer, three nails, ladder and robe.

28. *Initial.* S. Avia. The Virgin, attended by an angel, feeds her at a prison window. In the margin, two shields and two wild men. No border.

29. *Hours of the Cross. Half-page.* Crucifixion. Virgin and John and a woman on left; on right, centurion in robe on horse, and another like him. Soldiers behind. Arms. Two peacocks copied on opposite leaf.

30. *Hours of the Holy Ghost.* Pentecost. Virgin, John, and three other apostles kneel facing to left, before a table in a large building. Rays from left above.

31. *vij Psalms.* David and Goliath in armour of gold with raised spiked mace and shield with face on it. Arms (one shield) in border.

32. *Officium mortuorum.* Job on dunghill, legs partly covered with straw. (Elihu) a youth kneels by him and takes his hand. Two friends stand by. Castle behind. Arms and wild men in border.

33. *Officium mortuorum.* f. 133 in lower border, a skeleton seated on a base, with hour-glass in right-hand. Scythe in left.

[Fw. 46. Searle 65.]

## 89. Horae.

Vellum, $5\frac{1}{4} \times 3\frac{3}{4}$, ff. 233, 17 lines to a page. Cent. xv (1490–1500). Acquired in 1808.

*Collation.* $i^2\ ii^{12}\ a^8\ b^4\ c^8$–$i^8\ k^4\ l^8$ (wants 1) $m^8$–$z^8\ aa^8$–$ee^8$.

Contents:

| | |
|---|---|
| Kalendar (black and red, not full) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 20 *b* |
| Hours of the Virgin | 25 |
| Hours of the Cross | 85 |
| Hours of the Holy Ghost | 90 *b* |
| Hours of S. Katherine | 96 |
| Seven Psalms and Litany | 101 *b* |
| Hours of the Passion | 124 |
| Office of the Dead | 163 |
| Prayers for the day | 207 |
| Memoriae | 231 |

A leaf is lost after f. 84 (Hours of the Cross, frontispiece).

*Marks of ownership.* An erased coat of arms on f. 25.

The use is of Bourges.

In the Kalendar in red, SS. Austregisilus, Eligius, Louis, Martin (twice).

Also in black, Octave of S. Ursin, Sulpicius Severus (Bourges), Montania (Mar. 26), Trans. of S. William of Bourges, Martial Apostle, two more Sulpicii, Transl. of S. Martial, Veranus Bp, Valeria Virgin (Limoges).

Remarkable pictures, hard and ugly for the most part. The small drawings in gold on black are an unusual feature.

No. 1. *Sequentia of S. John.* John on isle, writes INPR. Eagle. Landscape. Rays above.

2. *Of S. Luke.* S. Luke at desk, in cap, with white beard, paints the Virgin's picture. She stands before him with clasped hands.

3. *Of S. Matthew. Mark* in chair, at table with ink. Writes on his knee, looking at books on a round desk. Lion. Niches in wall and figures.

4. *Of Mark. Matthew* writes on knee from (Hebrew) book on desk. Angel behind.

5. *Obsecro te, Domina.* Virgin (crowned) and Child. Throned, among many angels. Wall and trees behind.

6. *Horae B. V. M. Matins.* Annunciation under architecture with three statues—of Christ and two angels. Wall adorned with niches and figures, as in No. 3.

7. *Lauds.* Salutation. Two figures. Landscape, town. Rays above.

8. *Prime.* Virgin and Joseph adore the Child. Ox and ass. Fireplace with fire. Three shepherds outside approach. Rays above.

9. *Tierce.* Four shepherds, one with pipe looking at three angels (red).

10. *Sext.* Three kings bring gifts. Joseph. Star. A box of gold pieces is being offered.

11. *None.* Presentation. Simeon is nimbed, but not Joseph, who has doves. Anna and four others are present: on the architecture AVEMARIA, repeated.

12. *Sext.* Flight. Man sowing in the background.

13. *Compline.* Virgin crowned. Angels behind, red angels above. She kneels to Christ, who is on a gold throne, crownless.

14. *Hours of the Holy Ghost.* Pentecost with Virgin, John, &c. All kneel facing *R.* Rays come from *R.* to their heads.

15. *Hours of S. Catherine.* Her head in foreground and fragments of wheels. Then, her body prostrate. Then, the executioner sheathing his sword. Further off, the wheels, broken. On *R.* the Emperor and his men.

16. *Suspice dne.* Christ on rainbow with orb between. Virgin and S. John Baptist: in front, back to spectator, a crowd of nimbed figures.

17. *vii Psalms. In text.* David half-length with harp by him in landscape. *Grisaille.*

18. *Hours of Passion.* Betrayal. Kiss of Judas. Malchus healed. Peter puts up his sword.

19. *Lauds, in text.* Flagellation. Three figures, gold and brown.

20. *Prime,* ,, Crowned with thorns. Blindfold. Reed. Four figures.

21. *Tierce,* ,, Bearing cross. *Grisaille.*

22. *Sext,* ,, Nailing to the cross. Three figures; gold and brown.

23. *None,* ,, Crucified. Virgin swoons. The side pierced. Mocking Jews. *Grisaille.*

24. *Vespers,* ,, Deposition. Gold and brown.

25. *Compline, in text.* Entombment. Gold and brown.

26. *Officium mortuorum.* Large. Job on dunghill. Behind his wife receives bread from a man.

27. *Memoriae.* Large. Christopher carries Christ. Hermit, lantern, and chapel.

28. ,, Sebastian. Two armed tormentors shoot him at tree. A crowd watches at a distance. He is bearded.

[Fw. 89. Searle 57.]

## 90. Horae.

Vellum, 7 × 5, ff. 159 + 5 blank, 15 lines to a page. Cent. xv (1490 ?). Acquired in 1789.

*Collation.* $a^{12} + 1^*$ blank, $b^8 c^{4+1}$, the rest in quires of 8 leaves.

Contents:


| | |
|---|---|
| Kalendar in French, in red, blue and gold | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te, Domina | 18 |
| O intemerata | 22 |
| Hours of the Virgin | 26 |
| Seven Psalms and Litany | 78 |
| Hours of the Cross | 94 |
| Hours of the Holy Ghost | 97 *b* |
| Office of the Dead | 101 |
| Memoriae | 144 |
| xv Joys and vii Requests | 148 |


*Marks of ownership.* An inscription on the fly-leaf runs thus:

Les heurs de la Duchesse
Renée de Bourbon fem*me*
du Duc Antoine donné
par le R. p. de Troulour de
la compagnie de Iesus au D(uc)
a Nancy 14 Juin
CHARLES 1665

We thus have a clue to three owners, viz.

1. Duchess Renée, wife of Duke Antoine of Lorraine; she was born in 1515 and died in 1539.
2. The Jesuit father Troulour.
3. Duke Charles III. of Lorraine, d. 1675.

The use is Roman. SS. Mansuetus and Gerard, invoked in the Litany, are of Toul: S. Desiderius, Martyr, is of Langres: S. Aper, of Geneva. SS. Geneviève, Eloy, and Marcel are in gold in the Kalendar, as also the Inv. of S. Stephen. On the whole the East of France is indicated. The Litany has markedly few saints.

The work is very careful and on the whole pleasing.

No. 1. *Horae B. V. M. Matins.* Annunciation. Angel good, without scroll. The Virgin under a baldacchino. Dove on rays. God in sky.

2. *Lauds.* Salutation. Elizabeth at door of house. Stars above; city behind.

3. *Prime.* Nativity. Mary and Joseph above. Joseph with candle. Star or rays above. City.

4. *Tierce.* Angel (scr. *Gloria—hominibus*). Two shepherds by water, one with two pronged instruments for sheep-washing (?) and clothes torn at the knees. City behind.

5. *Sext.* Adoration of kings. One kisses the feet of the child. Star.

6. *None.* Presentation. Simeon with nimbus and high mitre. Attendant with candle. Gothic windows in the Temple.

7. *Vespers.* Flight. Idol falls (town behind). The Virgin has an apple. The ass is feeding.

8. *Compline.* Coronation, by angel. The Virgin is kneeling to God throned, with orb and three crowns.

9. *vii Psalms.* David kneeling at altar. Crowned, gypciere at side, harp behind. God with orb and cross over altar.

10. *Horae de S. Cruce.* Christ on cross. Sun and moon. Title. Virgin and John on the left. On the right Longinus armed approaches, led by one in a long robe. Christ's side is already pierced. Stars in sky and city.

11. *Horae de S. Spiritu.* Pentecost. Virgin, Magdalene and Peter at desk. Dove and streaming rays.

12. *Vigil. Mort.* A corpse, swathed, is laid in grave near a lych-gate. Priest with spade and book. Cross-bearer with bucket.

13. *Memoriae.* S. Sebastian at tree shot by two men. Landscape.

14. S. Christopher carrying Christ across river. Hermit with lantern. City, stars in sky.

15. S. Nicholas, a bishop blessing three children in tub in a building.

16. S. Barbara with book, by a tower, in a landscape. City behind, and stars in the sky.

[Fw. 112. Searle 30.]

## 91. Horae.

Vellum, $9\frac{1}{2} \times 3\frac{3}{4}$, ff. 181, 16 lines to a page. Cent. xv (1490–1500). Acquired in 1812.

In quires of 8 and 6 leaves, a good deal mutilated and misbound.

Contents:


| | |
|---|---|
| Sequences of the Gospels | f. 1 |
| Obsecro te (mut. at beginning) | 6 |
| Stabat Mater | 10 |
| O intemerata (mut. at beginning) | 13 |
| Memoria of S. Monica (later) | 17 |
| Hours of the Virgin, of the Cross, and of the Holy Ghost, intermixed | 18 |
| Seven Psalms and Litany | 98 |
| Office of the Dead | 120 |
| Memoriae | 166 |
| vii Requests (mut. at beginning, and in a later hand) | 177 |
| Prayers (later) | |

Leaves are lost after

f. 5 (Obsecro te, front.) 12 (O intemerata).
Matins of Cross.
42 (Prime of the Virgin).
54 (Sext of the Virign).
66 (Vespers of the Virgin).
98 Seven Psalms.
176 (vii Requests).

The use is Roman.

The Litany (there is no Kalendar) invokes *Martyrs*, SS. Eutropius, Maurice; *Confessors*, Maurilius, Maturin, Fiacre, Auer(*l.* n)tinus, Claudius; *Virgins*, Gertrude, Avia, Radegund, Geneviève. The provenance is Angers.

The pictures are very good.

No. 1. *Sequentiae of S. John.* Large. John in oil before a portcullised gate. Three executioners, with arms up to keep off the heat, stir the fire, &c. Four spectators, one Domitian, another a priest holding a gold idol.

2. *Hours of B. V. M. Matins.* Annunciation. Gabriel kneels with sceptre; outside, a train of angels, two and two kneeling, leads up to heaven. Dove on ray. Statue in the room.

3. *Lauds.* Salutation. Two angels behind Virgin. Rocky landscape.

4. "*De cruce,*" but really "*de spiritu sancto.*" Pentecost. Virgin and John, &c. all kneel facing left, in the open air. Architecture behind. Dove rayed in air on left. Evening light.

5. *Tierce of B. V. M.* Three shepherds, one falling backward. Blue angel in sky with scroll. Rocky landscape.

6. *None of B. V. M.* Presentation. Symeon mitred and nimbed. Circular white altar with centre leg. Two maids, one with doves. A bishop's throne and a vast crowd in the building.

7. *Compline.* Coronation. Virgin kneels. Christ standing before throne crowns and blesses her. He is crownless. Behind and around the throne are crowds of angels playing on instruments.

After vij Psalms and Litany are prayers to S. Magrina, Virgin and Martyr, in later hand.

8. *Officium Mortuorum.* Two women and a man prostrate in landscape with wounds in the heart. Black death with dart stands over them. A city in the distance.

9. *Memoriae.* Michael armed on dragon, smiting it with sword.

10. — John the Baptist, beheaded in front of prison. Executioner puts his head in charger held by Salome. Rays.

A second artist, inferior, begins at this point.

11. *Memoriae.* Peter and Paul under architecture. Paul with sword and open book. Peter with key.

12. *Memoriae.* Stephen in white stoned by two booted men. Christ with orb, upright in glory on clouds above.

13. Christopher (*called* Laurence) carries Christ over river. Hermit on bank. Moon.

14. Nicholas as bishop in room. Three boys in tub.

15. Magdalene with casket in railed garden. Christ with cross and flag, blessing and shewing wounds.

16. Margaret with cross in a prison emerges from a lion's bleeding back. Outside in background she is beheaded: an angel above.

A third artist, superior, begins here.

17. *Full page.* The Virgin brings wafer to S. Auoye, a maiden at prison window. Angel follows with gold vase.

18. *Full page.* Susanna, hands bound, kneels before standing elder, who holds short staff. In the crowd, Daniel, nimbed, a youth speaking.

[Fw. 91. Searle 60.]

## 92. Horae.

Vellum, 9 × 5¾, ff. 171, 16 lines to a page. Cent. xv–xvi (1500). Acquired in 1811.

Contents:


| | |
|---|---|
| Kalendar in Latin (black and red) with memorial verses in French | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 19 |
| O intemerata | 22 |
| Hours of the Virgin | 27 |
| Seven Psalms and Litany | 112 |
| Office of the Dead | 130 |


*Collation.* $i^4$ (wants 1) $ab^6$ $d^8$ $e^6$ $f^8$ $g^8$ $h^8$, etc.

*Marks of ownership.* (1) on f. 27 these arms occur: party per pale; on the dexter side, *gules*, a pale *vairé*, a chief *or*; impaling by dimidiation on the sinister side, *or* three bendlets *sable*, differenced with a label of three points. One side of this coat is absconded by the former. Supporters, two hedgehogs.

(2) The book-plate of Nic. Jos. Foucault (1643–1721), an eminent lawyer and zealous opponent of the Huguenots.

The use is Roman. The provenance is the diocese of Angers, as noted inside the cover 'Dioc. d'Angers.' The Kalendar marks only the great feasts in red, but enters in *Feb.* Licinius Ep. Andegav. *Mar.* Albinus Ep. Andegav., Lupus Ep. Andegav. *June*, Trans. S. Aniani, Menennius Abb. *July*, Ded. S. Germani, Sanson Ep. Dolensis. *Sept.* Maurilius Ep. Andegav. and his Octave. *Oct.* Lupus Ep. Andegav. *Nov.* Apothenius Ep. Andegav. *Dec.* Gatianus Ep. Turon., Perpetuus Ep. Turon.

MS. 92 – Nº 18.

The work is very beautiful, the scale and the delicacy of touch being particularly notable points in the pictures. No. 18, 19 should be specially remarked. The use of yellow in the glories is unfortunate.

No. 1. *In text. Half-length.* John writing. Eagle by him. Sea behind.
2. ,, ,, ,, Luke under canopy. At table, ox's head.
3. ,, ,, ,, Matthew at desk. Angel with book.
4. ,, ,, ,, Mark at desk, looking up. Lion.

5. *Half-page, in frame. Obsecro.* Pietà. Four heads, John, Christ, Virgin, Magdalene (casket).

6. *Large. Matins of B. V. M.* Annunciation. Half-length. Gabriel, sceptre and diadem, points up to the dove. Virgin kneels at prayer-stool (arms below), white altar-table behind.

7. *Large. Lauds.* Salutation. Half-length. Elizabeth kneeling embraces Mary. Cottage on a hill behind.

8. *Large. Matins of the Cross.* Half-length. Bearing Cross. Young soldier in gold armour touches it. Virgin and another nimbed head. Other soldiers.

9. *Large. Matins of the Holy Ghost.* Half-length. Virgin with book before her, hands clasped. To the left John, to the right Peter; others appear behind. Dove with straight rays proceeding from it.

10. *Large. Prime.* Half-length. Mary and Joseph adore the Child, lying on a raised manger. Ox and ass.

11. *Large. Tierce.* Half-length. Four shepherds, flute, bagpipe and crook. Blue angel with scroll.

12. *Large. Sext.* Half-length. Adoration of the Magi. Three kings. Gaspar crownless offers an opened gold cup. The third king is beardless.

13. *Large. None.* Half-length. Presentation. Simeon behind altar mitred and nimbed, with blue stole, holds child. Two candles behind him. Canopy. Joseph with Virgin in front praying. An acolyte holds book for Simeon to read.

14. *Large. Vespers.* Half-length. Herod throned with sceptre under canopy. A soldier before him holds a child and thrusts it through. Out of window is seen the Flight.

15. *Large. Compline.* Half-length. Virgin crowned, hands joined, looks up. Rays all round. Two half-angels with crimson wings on each side of her head. The one on left with pipe and harp. The one on *R.* with mandolin. Below two heads and wings of similar angels, one pointing to her. Exquisite work. Searle calls it the *Assumption.*

16. *Large. vii Psalms.* Half-length. Foreground, Bathsheba clothed getting into polygonal marble bath. David crowned embraces her from behind. Background, palace with bell ringing.

17. *Large. Vigiliae Mortuorum.* Job naked except for a girdle, hands clasped, seated. Two friends before him point and argue. Hovel and wood behind.

18. *Full-page with border. Officium Mort.* Half-length. The three knights on horseback, one with hawk on hand, fleeing to *L.* and looking back with horror.

19. *Large. Opposite page.* Half-length. Churchyard Cross. Three corpse-skeletons in shrouds stepping swiftly after the knights, one with dart seems arguing. Two others have scythes. Over churchyard wall, a green wood.

[Fw. 135. Searle 55.]

## 93. Horae.

Vellum, $6\frac{1}{4} \times 3\frac{3}{4}$, ff. 163, 25 lines to a page. Cent. xv (1500). Acquired in 1812.

The first quire of 6 leaves, the rest of 8.

Contents:


| | |
|---|---|
| Kalendar (in red, black and blue) | f. 1 |
| Hours of the Virgin, of the Cross, of the Holy Ghost | 7 |
| Seven Psalms and Litany | 71 |
| Office of the Dead | 86 |
| Prayers for the day, for Mass, etc. | 120 |
| The Passion according to S. John | 138 |
| Seven prayers of S. Gregory | 148 |
| Five prayers to the Virgin by S. John the Evangelist, in Latin | 151 *b* |
| Commemoration of S. Andrew | 155 |
| Blazoning of the name of our Lord | 156 |
| Quicunque vult | 156 *b* |


A leaf is lost after f. 118 (end of the Office of the Dead).

*Marks of Ownership.* There are notices of the families of Contat, Drouet, and Vatry covering the period from 1597–1700. Vatry is near Châlons sur Marne.

Of the use of Tours. The Matins of the Virgin contain nine lessons.

In blue in the Kalendar. SS. Gatian (twice), Urban, Lidorius, Maurice. In the Litany: *Martyrs*, Eutropius, Maurice. *Confessors*, Gatian, Savinian, Britius, Lidorius, Fiacre, Julian. *Virgins*, Helena, Valeria, Columba, Eugenia, Geneviève, ? Criria, Radegund.

Mr Searle has printed in full the rubric to S. John's Prayers on f. 151 *b*.

The work is very good of its time.

No. 1. *Full. Matins of B. V. M.* *a.* Annunciation. Virgin seated. Angel with crossed arms and gold stole. Dove overhead. *b.* Expulsion of Adam and Eve by angel with flaming sword. Garden.

2. *Matins of the Holy Ghost.* Virgin on elevated throne (*R.*). Apostles (Peter, John, Andrew) kneel in foreground. Dove overhead in glory.

3. *Vespers.* Flight, three figures (the Child somewhat older than usual) to right. Joseph following.

4. *vii Psalms.* Bathsheba in octagon gold font, in front; two maids with drapery. David and courtiers in a loggia behind.

5. *Full. Vigil. mortuorum.* Foreground, three corpses, one with spade. Behind three knights on horses, in terror, and two crosses.

6. *Three-quarters page.* Job on dunghill, seated, his feet covered, face *L.*; three friends (Elihu young) on *R.*

7. *Folding leaf.* (i) Above, the Trinity. The Father has tiara and orb. The Son, cross: Dove: (half-length figures), background of clouds, much worn.

(ii) Half-length figures, in rows.

1. Pope, Emperor, three red Cherubim.
2. Cardinal, King, three gold Seraphim.
3. Bearded man (? a Bishop), Monk, three blue Virtues.
4. Friar in brown and bearded man, three green Dominations.
5. Black nun, white and black monk, three purple Potestates.
6. Man and woman, three golden Thrones.
7. Young man and woman, three golden Principalities.
8. Youth and nun (black habit), three gold Archangels.
9. Children, three golden Angels.

(iii) Below, Hell, red and black devils, seated, with weapons.

8. *Passio sec. Joh.* Three-quarters page. Judas' kiss. Malchus on one knee healed. Peter sheathes sword. Soldiers. Dark sky.

9. *Mass of S. Gregory.* He kneels face *L.*, elevating the Host. Two cardinals, two acolytes, four other heads, seen. The usual emblems. No cock, or Veronica, or silver pieces.

10. Martyrdom of Andrew; he is on high cross, only his hands bound to it. Aegeas and a crowd surround him. Rays above.

11. Trinity. Father, imperial crown, orb. Dove. Son, naked, save for the linen cloth, and bleeding. Below, two angels support shield (the ground silver) with cross, nails and title. Heart pierced with lance head, surrounded by crown of thorns.

[Fw. 16. Searle 87.]

## 94. Horae.

Vellum, $8\frac{1}{2} \times 6\frac{1}{4}$, ff. 68 + 4 blank; 29 lines to a page. Cent. xv (1490–1500). Acquired in 1814.

In quires of 6 and 8 leaves.

Contents:


| | |
|---|---|
| Kalendar (in black and red, not full) | f. 1 |
| The Passion according to S. John | 7 |
| Sequences of the Gospels | 11 *b* |
| Obsecro te | 14 |
| O intemerata | 15 *b* |
| Hours of the Virgin (Roman use) | 17 |
| Hours of the Cross | 44 *b* |
| Hours of the Holy Ghost | 46 *b* |
| Office of the Dead | 48 |
| Seven Psalms and Litany | 60 *b* |

*Marks of ownership.* Arms on f. 47 *b* etc. *Argent*, three pallets *sable*. Two genii support the shield, which has a helmet above it. These arms are here and elsewhere palimpsest. The motto *A prier me lie* occurs on f. 47 *b*.

The use is Roman.

In red in the Kalendar, SS. Blasius, Eutropius, Maurice, Saturninus, Gatian (partly). In the Litany, *Apostle*, S. Martial. *Martyr*, Eutropius. *Confessors*, Gatian, Julian, Sulpicius, Guilhermus. *Virgins*, Rosa, Oportuna.

From Tours or Le Mans.

Very good late work, with some Italian feeling.

No. 1. *Passio sec. Joh. Full-page.* Foreground. Judas with bag, talks to armed men. Dog; and man spanning cross-bow. Behind, on right, Christ praying; two apostles sleep below. Left, palace, priests. Crowd with torches come out. Night sky. The prevailing colours are brown and gold.

2. *In text.* John among rocks, scroll on knee SECVNDVM JOHANNEM GLORIA TIBI DNE. Small eagle (gold) to left.

3. *In text.* Luke, old, in room, writes in book on knee. Ox.

4. Matthew at table. Dips pen in ink held by angel with green wings.

5. Mark at table, writes in book. Lion with topknot puts up paw.

6. *Obsecro te, Domina.* Pietà with John the Evangelist at Christ's head. Magdalene with casket, weeps.

7. *Full page. Matins B. V. M.* Annunciation, in hall. Distant landscape seen through a door. Angel has green wings and long sceptre. Statue of Moses with horns and tables over door. Angels (genii) and arms on pink ground below.

8. *Full page. Lauds.* Salutation. Landscape with rocks. Elizabeth has stick. *Below*, a tree with tongues of fire in it in a railed plot. Stream comes from root. Scroll, APRIERMELIE.

9. *Full page. Prime.* Mary and Joseph adore the Child; ruined stable. Ox and ass eat. Star in sky. Three hooded men approach, outside. Arms below.

10. *Full page. Tierce.* Three shepherds, one with bagpipe, by fire on ground. Dog lies by: castle on rock on *R*. In air five blue angels, three with scrolls, of which two have *Gloria in Excelsis*. Arms and genii and flags below.

11. *Full page. Sext.* Adoration: the first king takes Christ's hand: he is crowned. The others have hats: the third takes his offering from kneeling page. Virgin and Child on draped seat on *L*. Arms and genii in foreground.

12. *Full page. None.* Presentation. Simeon, Virgin, Joseph nimbed. Priest waits with knife. Maid with doves. The table is hexagonal, not draped. Canopy over it. Other people entering temple from *L*. and landscape seen outside.

13. *Vespers. Full page.* Flight to *R*. Christ swathed. Joseph preceding. Angel flying down behind helps the Virgin to cover her head with her mantle. Armed troop, the foremost with a banner, advance in background.

14. *Full page. Compline.* Virgin crowned, kneels full face before Trinity under canopy, held by angels. Father has tables of Law; Son, cross-staff, and mantle only. Dove between.

15. *Full page. Matins of the Cross.* Crucifixion between thieves (their legs wounded). *L.* Virgin swoons. John, Magdalene, and Mary Jacobi. On right centurion and soldiers. A nice landscape. Below, the tree as in 8, with two genii and the motto.

16. *Matins of the Holy Ghost.* Pentecost, Virgin in midst. Apostles seated round (Peter, John). Dove in dome, shedding flames.

17. *Officium mortuorum.* Raising of Lazarus. *L.* Lazarus helped out of grave. Jews holding noses (garments covered with illegible writing meant for Hebrew). *R.* Christ, the Virgin, John, Peter, &c. Arms, motto and genii below on purple ground.

18. *vii Psalms.* Above, foreground, Bathsheba sitting with feet in stream flowing from tall gold fountain. Behind, a large gold palace, whose aspect is somewhat Venetian. Statues on roof. David (crown and sceptre) and four courtiers, in covered balcony.

19. Below, half-length, Goliath on right, in gold armour with spear, struck and staggering. Left, David, a child with sling raised.

[Fw. 66. Searle 88.]

## 95. Horae.

Vellum, $6\frac{3}{4} \times 4\frac{3}{4}$, ff. 114 + 3 blank, 16 lines to a page. Cent. xv (1490?). Acquired in 1812.

*Collation:* $a^2\ b^4\ c^8\ d^4\ e^8$—$q^8\ r^{2+1}$.

Contents:

| | |
|---|---|
| Kalendar in Latin and French (not full), in red, blue and gold | f. 2 |
| Sequences of the Gospels | 14 |
| Obsecro te, Domina | 19 |
| O intemerata | 22 |
| Hours of the Virgin | 26 |
| Seven Psalms and Litany | 62 |
| Hours of the Cross | 77 |
| Hours of the Holy Ghost | 80 |
| Office of the Dead | 83 |
| xv Joys and vii Requests | 108 |

*Marks of ownership.* The arms and name of Anne Rollin occur in the MS, the arms five times, the name once, on f. 6. Anne Rollin married twice, (1) in 1555 Maximilien de Melun, Viscount of Ghent, governor of Arras; (2) Robert de Melun, Marquis of Roubaix. She died in 1603. (Searle, from Anselme and Moreri.)

The arms are: Party per pale: on the sinister side 7 *azure* bezants, 3, 3 and 1; *or*, a chief of the second (for Melun) impaled on the dexter by dimidiation with quarterly 1 and 4 *azure*, 3 keys *or*; 2 and 3 *azure*; three fleurs-de-lis *or*; over all a bend *gules* on which are three lions passant *argent*, so that the first and third quarters of this coat are absconded by the former.

The use is of Rouen. The Invention of S. Stephen, S. 'Cler,' are marked in gold in the Kalendar. S. Lo, S. Taurin (Normandy), Ste. Colombe (Sens) are in the Litany, and this last saint, together with S. Ursin, who occurs as a disciple of the Lord, points to some connexion with Bourges. It is interesting to note the occurrence once more of the four Evangelists on one page in a Rouen book.

The work is rather rough, the later drawings of Anne Rollin and her arms are carefully done but not well.

1. A late xvi cent. picture in a very hard style, with border of natural flowers. In a room, S. Anne seated in a high carved and gilt chair: the Virgin stands at her knees, reading. Anne Rollin's name is in the lower margin.

2. *Sequentiae of S. John.* In four compartments.

1. Top, left. John on isle writes. Eagle stands by.
2. Right. Matthew in room writing. Angel kneels.
3. Below, left. Luke in room. Ox by him.
4. Right. Mark. Lion by him.

3. *Before the Hours.* Coat of arms, full-page. Repeated before the Psalms, also on half-page before *Vigil. Mort.*, half-page before *Doulce dame*, half-page at end.

4. *Horae B. V. M. Matins.* Annunciation. Scroll: *aue—dominus.* Virgin kneels. Lily-pot. Dove on ray. Peacock in border.

5. *Lauds.* Nativity. Mary (on *L.*), Joseph, and angel adore the Child. Two spectators.

6. *vii Psalms.* David kneels bareheaded before a lectern. Harp on ground. Half-figure of Christ in air, in a circle. Angel descending with sword. Throne with blue drapery on *L.*

7. *Horae de S. Cruce.* Christ on cross. Sun, moon. Title. The Virgin swoons. Four Jews on *R.* consult.. Wound in the side of Christ. Landscape behind.

8. *Horae de S. Spiritu.* Pentecost. The Virgin and Peter, the latter almost prostrate. Seven other apostles. Dove with streams of fire proceeding from it.

9. *Vigil. Mort.* Funeral. Corpse laid in grave. Shroud, with black cross on breast. Priest with aspergillum. Cross-bearer. Chapel and cloister behind.

10. *Doulce dame.* Virgin crowned by two angels, throned, under canopy with Child. Angel with harp. Anne Rollin (a later addition), in black, kneeling. The drawing of the picture is rather superior to that of the rest.

[Fw. 1. Searle 28.]

## 96. Horae.

Vellum, $6\frac{3}{4} \times 4\frac{3}{4}$, ff. 209 + 4 blank, 15 lines to a page. Cent. xv (1490?). Acquired in 1809.

Contents:


| | |
|---|---|
| Kalendar in French | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te, Domina | 18 |
| O intemerata | 22 |
| Hours of the Virgin | 28 |
| Seven Psalms and Litany | 106 |
| Hours of the Cross | 126 |
| Hours of the Holy Ghost | 130 |
| Office of the Dead | 134 |
| xv Joys and vii Requests | 187 |
| Memoriae | 199 |


*Collation:* $a^{12}$ $b^{8}$ (wants 2) $c^{8}$—$l^{8}$ $m^{6}$ $n^{8}$—$y^{8}$ $z^{4+1}$ $aa^{10}$ $bb^{2}$.

*Marks of ownership.* 'In a demoiselle de' is written on f. 162. In cent. xvii I. Cesnil (?) wrote a note in it, and in cent. xviii (?) it belonged to Stephen Souciet, S.J.

The use is Parisian.

The Kalendar marks the Inv. of S. Stephen in gold, but not S. 'Cler.' The writing and borders are exactly like those of No. 95. The Litany is short and quite undistinctive.

The *Memoriae* include SS. Claude, Quintin, Geneviève.

The work is better than in No. 95: notice especially Nos. 6, 7. A leaf is lost after f. 13.

1. *Sequentia of S. John.* John on isle. Eagle holds inkstand in its beak. Rays above.

*Sequentia of S. Luke.* First leaf gone.

2. *S. Matthew. Initial. S. Mark* at desk; winged lion by him.

3. *S. Mark. Initial. S. Mark* at desk. No attribute.

4. *Obsecro te, Domina. Initial.* Virgin and Child, half-length. The Virgin has a flower.

5. *O intemerata. Initial.* Pietà at foot of Cross. Two figures only.

6. *Horae B. V. M. Matins.* Centre: Annunciation. Angel with sceptre, coped (scr. *aue—benedicta*). God with three crowns and orb in border in halo of red angels. Dove.

7. *Border. Left* from top.

(α) A prophet, three-quarter length.

(β) Two blue angels with a parchment.

(γ) Prophet, three-quarter length.

(δ) *At bottom, on left,* Joachim's offering rejected. (ε) Angel appears to Joachim, with two shepherds. (ϛ) Joachim and Anne meet at the golden gate.

(ζ) *R.* Birth of the Virgin. S. Anne, in bed, holds the child: one attendant: a bath in foreground.

(η) The Virgin weaves in temple.

(θ) Is married to Joseph, old.

8. *Lauds.* The Visitation near a city gate. Rays. Peacock in border.

9. *Prime.* Joseph and Mary adore the Child. Star.

10. *Tierce.* Angel (*scr.* GLORIA—ETIN). Two shepherds.

11. *Sext.* Three kings. One kisses Christ's feet. Star.

12. *None.* Presentation. Simeon is mitred: the maid holds the doves. There are two other figures.

13. *Vespers.* Flight (or Repose). The Virgin suckling the Child. Tree bows to her. Idol falls: the ass is lying down.

14. *Compline.* Coronation, by an angel. The Virgin kneels to God throned and nimbed, with orb. Red and blue angels.

15. *vii Psalms.* Goliath struck and falling, near a city. David with sling, sheep near. Rays above.

16. *Horae de S. Cruce.* Christ on the Cross. Sun and moon. Title. Wounded side. The Virgin swoons. S. John supports her. Magdalene clasps the cross. Centurion on horse. Three others.

17. *Horae de S. Spiritu.* Pentecost. Virgin seated under canopy. The dove above sheds flames: at least 30 nimbed figures are shewn.

18. *Vigil. Mort.* Raising of Lazarus. John; Mary, who sits on edge of an earth-grave. Five Jews; one averts his face. Rays above.

19. *Doulce dame.* Virgin and Child throned. Canopy. Two angels hold the curtains. A lady kneels on *R.*

[Fw. 121. Searle 31.]

## 97. HORAE.

Size, $5\frac{3}{4} \times 3\frac{3}{4}$, ff. 174, 15 lines to a page. Cent. xv (1480–90). Acquired in 1810.

Contents:

| | |
|---|---|
| Kalendar in French (black, blue, and red) | f. 1 |
| Sequences of the Gospels | 14 |
| Obsecro te | 20 |
| O intemerata | 24 *b* |
| Hours of the Virgin | 28 |
| Hours of the Cross | 79 |
| Seven Psalms and Litany | 86 |
| Office of the Dead | 104 |
| xv Joys and vii Requests | 158 |
| Memoriae | 166 |

*Collation:* $i^4$ $a^6$ $b^6$ $c^8$ $d^6$ $e^8$—$g^8$ $h^8$ (wants 5) $i^8$ $k^8$ $l^4$ $m^8$ (wants 5) $n^8$—$u^8$ $v^{10}$ (wants 4) $x^8$ (wants 5) $y^4$ $ii^{2+1}$.

Pictures are lost after ff. 55, 157, etc. (Tierce of the Virgin, and xv Joys, Memoria of S. Michael).

*Marks of ownership.* On the fly-leaf are two names (early in cent. xvii):

Catherine Ples, Rue S. Martin, dau. of Christopher Ples.

Marie Sanson, Rue des Lavandière(s), dau. of Jean Sanson.

Just before the Kalendar is a wreath enclosing a motto in gold, erased, of cent. xvi.

A Paris book. S. Marcel in blue in the Kalendar, S. Geneviève in the Litany: a memoria of S. Fiacre.

Fair average work.

No. 1. *Sequentia of S. John.* Full page. John on isle. Writes. Eagle with ink.

2. — In text. Luke at table. Ox.

3. — — Matthew, desk on lap. Angel stands with book.

4. — — Mark sits at desk. Lion.

5. *Obsecro te, Domina.* Virgin and Child. Half-length.

6. *O intemerata.* In text. Pietà in landscape.

7. *Matins of B. V. M.* Full-page. Annunciation. Angel kneels. Sceptre. Dove. Lily-pot on desk. Curtained canopy.

8. *Lauds.* In text. Salutation.

9. *Prime.* In text. Mary and Joseph adore the Child.

10. *Sext.* Adoration of the kings. One in black. Star.

11. *None.* Presentation. Simeon is nimbed. Servant with candle. Joseph is not present.

12. *Vespers.* Flight into Egypt.

13. *Compline.* Coronation of the Virgin by angel. God, with triple crown and orb.

14. *Matins of the Cross.* Large. Crucifixion. Sun and moon. Title. Virgin and John. Centurion on foot, armed. Scr. 'Vere dei filius erat iste.' Shield with two-headed eagle. A Jew and others.

15. *vii Psalms.* David kneels at table. Harp behind. Red angel with sword flies through a window. A statue above.

16. *Vigil. Mort.* Burial in churchyard. Priest with book. Acolyte with cross and bucket.

17. *Doux dieu.* Trinity. Dove between the Father and Son. Cross, orb and book. Throne with canopy. Red angels.

18. *Memoriae.* In text. Sebastian at tree. Two archers. Four arrows in his body.

19. — Nicholas Bishop. Three boys in tub.

20. — John the Evangelist. Cross and serpent.

21. — Peter, book and keys.

22. — Magdalene, book and casket.

23. — Geneviève, book and candle. Angel lights it, and with cross-staff drives down a devil with bellows.

24. *Memoriae.* Margaret, with cross, praying, rises out of dragon's back. Her robe hangs out of his mouth.

25. *Memoriae.* Avia. The Virgin attended by an angel with loaf and flagon gives a wafer from a chalice to her. She is at a prison window.

26. *Memoriae.* Barbara, with book and palm, beside a flower.

[Fw. 18. Searle 42.]

## 98. Horae.

Vellum, 5 × 5½, ff. 201, 15 lines to a page. Cent. xv (1480–90?). Acquired in 1812.

Contents:

| | |
|---|---|
| Kalendar in French (in blue, red and gold) | f. 1 |
| O gloriosa Domina | 13 |
| Saluator mundi | 14 |
| Salue, Regina | 16 *b* |
| Obsecro te | 17 *b* |
| O intemerata | 22 *b* |
| Salutatio B. V. Mariae | 28 *b* |
| vii uersus S. Bernardi, etc. | 35 |
| Memoriae | 37 |
| Sequences of the Gospels (Lc. Mt. Mr.) | 51 |
| Hours of the Virgin, of the Cross, of the Holy Ghost, intermingled | 55 |
| Memoriae | 132 |
| vii Psalms and Litany | 134 |
| Office of the Dead | 158 |

*Collation:* $a^{12}$ $b^{2}$ (+ 2*: misbound) $c^{10}$ $d^{8}$—$f^{8}$ $g^{6}$ (wants 1, 6) $h^{8}$ (wants 1, 8) $i^{8}$—$l^{8}$ $m^{8}$ (+ 8* ad dirigendos) $n^{8}$ (wants 2—8) $o^{8}$ (wants 8) $p^{8}$ (wants 7, 8) $q^{8}$, etc.

The leaves lost are first and last of Seqq. Evv., Front. to Hours of B. V. M. (f. 60 is now 116), to Matins of Cross and of Holy Ghost, to Tierce, Sext, Vesp., Compl. of B. V. M., to vii Psalms: ff. 156, 157 are misbound and 2 ff. gone: Front. to Off. Mort. gone.

The male gender is used in the prayer *O intemerata.*

The use is of Paris or Sens. In gold in the Kalendar S. Geneviève and Inv. of S. Stephen. In the Litany *Monks:* SS. Bernardinus, Louis of Toulouse. *Virgins:* SS. Gertrude, Opportuna, Geneviève. There are *Memoriae* for SS. Fiacre, Adrian, Geneviève, Quintin, Eutropius, Maurus. In the *Memoria* for All Saints are two prayers containing lists of saints. The first mentions SS. Christopher, Denis, Blasius, Extacius (= Eust.), Nicholas, Giles, Augustine, Katherine, Margaret, Martha, Geneviève, Barbara. The second

mentions SS. Stephen, George, Nichasius, Moricius, Crispin, Crispinian, Fabian, Ypolitus, Panthaleon, Agapitus, Lambert, Saturninus, Eustacius, Giles, Maglorius, Lienardus, Drogo, Lupus, Morus, Gregory, Bernard, Bernardinus, Germanus, Magdalene, Martha, Apollonia, Sophia, Agnes, Margaret, Anne, Aurea, Egipciaca, Elizabeth.

The work is beautiful.

| | | |
|---|---|---|
| No. 1. | January. | Feasting: waited on by a maid. |
| 2. | | Aquarius empties two pitchers into a stream. |
| 3. | February. | Warming a maid. |
| 4. | | Two roach? |
| 5. | March. | Pruning vines. |
| 6. | | Aries. |
| 7. | April. | Hunting with pole and dogs. |
| 8. | | Taurus. |
| 9. | May. | Riding with lady. |
| 10. | | Gemini. Boy and girl (nude) embrace. |
| 11. | June. | Mowing. |
| 12. | | Cray fish. |
| 13. | July. | Reaping. |
| 14. | | Lion. |
| 15. | August. | Threshing with flail, and raking. |
| 16. | | Virgin with palm. |
| 17. | September. | Sowing. Sacks near. |
| 18. | | Woman with scales. |
| 19. | October. | Treading grapes. |
| 20. | | Scorpion. Four-footed lizard with serpent's tail. |
| 21. | November. | Man and wife beating oaks for pigs. |
| 22. | | Centaur shoots backward. |
| 23. | December. | Killing pig. Snow. |
| 24. | | Capricornus. |

25. *O Gloriosa.* Virgin and Child under architecture. Angel kneels with flower.

26. *Lauds B. V. M.* Angel appears to Joachim. Shepherd piping. City behind.

27. *None.* Virgin weaving in temple with comb and shuttle. Angel brings bread and wine.

[Fw. 93. Searle 34.]

## 99. Horae.

Vellum, $6\frac{1}{4} \times 4\frac{1}{4}$, ff. 229 + 12 blank (two being attached to the covers), 15 lines to a page. Cent. xv (1490 ?). Acquired in 1814.

*Collation :* $a^{12}$ $b^8$ $c^8$ $d^4$ $e^8$ $f^8$ $g^8$ $h^8$ $i^8$ $k^4$ $l^8$ $m^8$ $n^8$ $o^8$ $p^6$ (+ 2* letificat) $q^6$ (+ 2*) $r^8$ $s^8$ $t^8$ $u^8$ $v^4$ $x^8$ $y^8$ $z^8$ $aa^8$ $bb^8$ $cc^8$ $dd^8$ $ee^8$ $ff^6$ (+ 2*).

Contents :


| | |
|---|---|
| Kalendar in French, in red, blue, and gold | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te, Domina | 20 |
| O intemerata | 25 *b* |
| Prayer in French in a later hand | 31 |
| Hours of the Virgin | 33 |
| Seven Psalms and Litany | 116 |
| Hours of the Cross | 139 |
| Hours of the Holy Ghost | 150 |
| Office of the Dead | 159 |
| Memoriae | 215 |
| Hours of the Conception of the Virgin, and prayers for the dead, in a later hand | 222 *b* |


Of Paris use. The Litany is undistinctive. The Kalendar marks SS. Eloy, Geneviève, Marcellus, in gold.

The binding is stamped with fleur-de-lys: both clasps are gone.

Very nice average work: every page has a border on one side, and the principal pages full borders.

No. 1. *Sequentia of S. John.* Initial. John on isle, writing. Eagle by him. He points up.

2. *Obsecro te.* Initial. Virgin and Child throned. Two angels piping.

3. *O intemerata.* Pietà by Cross. John and Magdalene kneeling.

4. *Matins of B. V. M. Full-page.* Annunciation. Angel flying, *aue—tecum* on scroll. Dove. Father outside picture. Virgin kneeling. Angel in initial.

5. *Border*, with round miniatures. *A. L.* bottom. Joachim and Anna meet. *B.* Birth of the Virgin, and *C.* Presentation of the Virgin. Three steps. Joachim and Anna. *D.* The Virgin weaving in the Temple.

6. *Lauds.* Salutation, with two other figures. A man (Joseph) and maid. Windmill behind. Note the horses.

7. *Prime.* Nativity. Mary and Joseph adore the Child. A fire in a fireplace. Ox and ass. The Child has cross nimbus ; Joseph has none.

8. *Tierce.* Angel. Scr. '*Puer natus est in Bethleem.*' Two shepherds. Watermill behind.

9. *Sext.* Adoration of kings. Joseph. Notice the costumes, especially the boots.

10. *None.* Presentation. Angel on winding stairs, behind. Attendant with candle.

11. *Vespers.* Flight. Reaper and soldiers. Two idols fall. The Child is being suckled. A woman scaring birds in border. Two geese.

12. *Compline.* Coronation of the Virgin by an angel. Two angels, one with guitar, one with harp. God throned, triple crown and orb. Red seraphs behind.

13. *vii Psalms.* David kneels at table outside palace. Crown and harp laid by. Christ in heaven. Red angel flies down with cross. Vernicle in the initial.

14. *Horae de S. Cruce.* Full page. Crucifixion. Wounded side. Virgin swoons. Centurion on horse. Skull at foot of cross. Sun and moon.

15. *Border*, with miniatures. *A.* Left bottom. Betrayal. Judas's kiss. Christ holds Malchus' ear. The men are retreating.

16. *B.* The Scourging.

17. *C.* Pilate washes his hands. Christ with crown of thorns.

18. *D.* Bearing Cross. Three men. Two strike him.

19. *Horae de S. Spiritu.* Pentecost. Virgin in midst, with open book. The Dove rests on fire like a phoenix.

20. *Vigiliae Mortuorum.* Funeral in choir. Priests sing at desk. Priest reading at a second desk. Priest at altar facing the people.

[Fw. 87. Searle 38.]

## 100. Horae.

Size, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 140, 16 lines to a page. Cent. xv (near 1500). Acquired in 1813.

Contents:


| | |
|---|---|
| Prayers in French, in a later hand | f. 1 |
| Kalendar in French, in red and black | 5 |
| Sequences of the Gospels | 17 |
| Obsecro te, Domina | 22 |
| O intemerata | 25 |
| Hours of the Virgin | 29 |
| Seven Psalms and Litany | 69 |
| Hours of the Cross | 84 |
| Hours of the Holy Ghost | 86 |
| Office of the Dead. Prayers for the Dead: indulgence by Pope John XII. | 90 |
| S. Bernard's Seven Verses | 116 |
| Stabat mater: Gaude flore virginali | 117 |
| Memoriae | 122 |
| XV Joys and VII Requests | 131 |
| Prayers to the Sacrament, in a later hand | 137 |


*Collation:* $a^2$ $b^2$ $c^{12}$ $d^8$—$i^8$ $k^4$ $l^8$ $m^8$ $n^8$ (wants 8th) $o^8$ (wants 7th)—$t^8$ $u^8$ (wants 1st) $v^4$.

Leaves are lost after ff. 83, 89, 130 (Frontispieces to Hours of the Cross, Office of the Dead, and xv Joys).

*Marks of ownership.* None. The use is Parisian. In the Kalendar S. Geneviève, Inv. S. Stephen are in red. In the Litany S. Guillerme (Bourges) and S. Leufred and S. Columba (Sens) are invoked. The Memoriae include SS. Claude, Fiacre, Geneviève.

The work is minute but not very good.

The *binding* (cent. xvii) is stamped with the Annunciation and Crucifixion.

1. *Obsecro te, Domina. Initial.* The Virgin (half-length) holds the Child, in swaddling-bands.
2. *O intemerata. Initial.* A similar picture.
3. *Horae B. V. M. Matins.* Annunciation. Angel with sceptre, no scroll. God half-length, on *R.* Dove on ray.
4. *Lauds. Initial.* Salutation. City.
5. *Prime.* ,, Mary and Joseph adore.
6. *Tierce.* ,, Two angels. Two shepherds. City.
7. *Sext.* ,, Three kings. Star.
8. *None.* ,, Presentation.
9. *Vespers.* ,, Flight.
10. *Compline.* ,, Christ throned. Coronation of the Virgin by angel. She kneels.
11. *vii Psalms. Miniature.* Goliath struck, his eye bleeding, sinks on one knee. David with sling. A stream on *R.* Army behind.
12. *Horae de S. Spiritu.* Pentecost. Dove with rays. Virgin at desk. Twelve apostles, all visible.
13. *Doulce dieu. Initial.* Trinity. Two persons (seated), and Dove.

[Fw. 13. Searle 32.]

## 101. Horae.

Vellum, 7 × 5, ff. 196, 18 lines to a page. Cent. xv (1490–1500). Acquired in 1805.

*Collation* : $a^6$ $b^6$ $c^8$, etc.

Contents :


| | |
|---|---|
| Kalendar in French (in red, blue, and gold) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 19 |
| O intemerata | 22 *b* |
| The Passion according to S. John | 27 |
| Hours of the Virgin, of the Cross, of the Holy Ghost, intermixed | 37 |
| Seven Psalms and Litany | 105 |
| Office of the Dead | 121 |
| Memoriae (many: identical with those in No. 5, f. 16) | 161 |
| Hymns, antiphons, and prayers in verse, in French, to the Virgin | 164 *b* |

*Marks of ownership.* A palimpsest coat of arms on f. 5 *b.* The visible coat is, *or*, a saltire (? chevron), *sable* between three hearts of the second.

The use is of Paris.

The Litany invokes *Apostle*, S. Martial: *Martyrs*, SS. Eutropius, Quintin: *Confessors*, SS. Marcellus, Leobinus (Chartres), Sulpicius (of Bourges or Bayeux), Leonard: *Virgin*, Geneviève.

The pictures are exceptionally good and minute for late work.

The borders are in geometrical patterns.

The binding is modern French, perhaps by P. Simier.

| | | |
|---|---|---|
| 1. | January. | Feasting: a servant attends. |
| 2. | | Aquarius. Naked boy empties a pitcher into a stream. |
| 3. | February. | Warming his feet. Shoes off. |
| 4. | | Pisces, in landscape. |
| 5. | March. | Pruning vines. |
| 6. | | Aries, hornless. |
| 7. | April. | Girl gathering flowers from a garland in a meadow. |
| 8. | | Taurus. |
| 9. | May. | Carrying tree. |
| 10. | | Gemini. Boy and girl behind coat of arms. |
| 11. | June. | Mowing. Haycock. |
| 12. | | Cancer, by stream. |
| 13. | July. | Binding sheaves. |
| 14. | | Leo. |
| 15. | August. | Reaping. |
| 16. | | Virgin with wand or palm between sheaves. |
| 17. | September. | Treading grapes. |
| 18. | | Libra. Held by Virgin. Flower in right hand. |
| 19. | October. | Sowing from lap, a bag of corn by him. |
| 20. | | Scorpio. |
| 21. | November. | Beats trees for pig. |
| 22. | | Sagittarius. Centaur shooting backwards. |
| 23. | December. | Kills pig with mallet. Sheaves lying by. |
| 24. | | Capricornus. Half a serpent. |

25. *Sequentia of S. John.* John in caldron of oil, before palace. Two platforms, on *L.* Emperor; on *R.* Jewish (?) priests. Four tormentors, a crowd of people. Spectators in windows. The drawing is wonderfully minute.

26. *Secundum Lucam*, in text. Luke at desk. Winged ox.

27. *Sec. Matth.*, in text. Matthew, book on lap. Angel holds ink. The border is curious; a vine with grotesque monsters.

28. *Sec. Marcum*, in text. Mark, book on lap. Winged lion.

29. *Obsecro te, Domina.* Virgin and Child against background of red angels. The border is blue semé with blue scallops and relieved with gold branches and birds.

30. *O intemerata.* Pietà by Cross with two ladders.

31. *Matins of B. V. M.* Full-page. Two parts. Above. Trinity (three men) with angels. Gabriel in air receives scroll (*aue—plena*). Below him two groups on *L.* Two female figures talking, one (Mercy) with a die marked ΕΑ8, the other Truth. To *R.* Justitia with sword and armour kisses Pax. Below. Annunciation. Dove and rays enter through window. Angel enters. Long sceptre and scroll (*aue—tecum*).

32. *Lauds.* Salutation. Joseph raises his cap. Two angels. Near a city.

33. *Matins of the Cross.* Crucifixion, with thieves, INRI. Sun and moon. Virgin, John, Magdalene (her casket at the foot of the Cross). Two Maries. Longinus, supported by an attendant, pierces the side. Centurion on foot: a double-headed eagle on the standard.

34. *Matins of the Holy Ghost.* Pentecost. Virgin, Peter, John. Flames fill house. On the architecture: MON • IADIA • AMEA.

35. *Prime of B. V. M.* Mary and John and Angel adore the Child. Two shepherds look over rail. Two angels in air with music. Ox and ass.

36. *Tierce.* Two shepherds and woman—a lamb in her lap, a garland on her head, inside a rail: a man in background. Two angels. Scr. *Puer—hodie.*

37. *Sext.* Adoration of the kings. Cavalcade and star. Gaspar offers gold pieces in box.

38. *None.* Circumcision. Joseph with candle. Altar with two candles.

39. *Vespers.* Massacre of the Innocents, before Herod on throne. Three mothers. Several soldiers.

40. *Compline.* Coronation of the Virgin by two angels. One more behind. Red angels in background. God in triple crown, with orb. Canopy.

41. *vii Psalms.* Last Judgment. Christ, with feet on globe. Two trumpet-angels. Virgin and Peter. Three people rising from the dead: a wooden gravestone.

42. *Vigil. Mort.* Foreground below. Dives and three devils, a chain round his neck; he points to his mouth. Two demons like lizards by him. Flames among rocks. Above, Abraham seated. Lazarus in lap.

43. *Memoriae*: in text. Trinity. Two Persons, and the Dove between them. They have book and orb.

[Fw. 114. Searle 40.]

## 102. Horae.

Vellum, $9\frac{3}{4} \times 6\frac{3}{4}$, ff. 168 + 5 blank: 15 lines to a page. Cent. xv (near 1500). Acquired in 1814.

Contents:


| | |
|---|---|
| Kalendar in French (in black, brown, blue and gold) | f. 2 |
| Sequences of the Gospels (Jo. Lc. Mt. Mr.) | 14 |
| Obsecro te | 19 |
| O intemerata | 22 |
| Hours of the Virgin | 26 |
| vii Psalms and Litany | 67 |
| Hours of the Cross | 82 |
| Hours of the Holy Ghost | 88 *b* |

Office of the Dead . . . . . 94
Passio Domini nostri . . . . . 129
xv Joys and vii Requests . . . . . 136 *b*
Missa in Natiuitate Domini . . . . . 142 *b*
Missa in Epiphania Domini . . . . . 145 *b*
Missa in festo Purificationis . . . . . 148
Missa in Resurrectione Domini . . . . . 152
Missa in Conceptione B. V. Mariae . . . . . 154 *b*
Missa in solemnitate Corporis Christi . . . . . 158 *b*
Memoriae (the last is of S. Adalbergia or Auberga) . . . 161

The binding has the same arms as that of No. 61.

*Collation:* fly-leaf; $a^8$ $b^4$ $c^8$ (wants 4) $d^4$ (+ 4*) $e^8$ (wants 1) $f^8$ (wants 2) $g^8$ (wants 4) h (wants 1, 5) $i^8$ (wants 4) $k^8$ (wants 3) $l^8$ $m^8$ (wants 8) $n^8$ $o^8$ (wants 5) p—$s^8$ $t^8$ (wants 1) $u^8$ $v^8$ (wants 8) $x^8$ $y^8$ $z^4$ (4 being only a strip).

The Fronts. to all the Hours of the Virgin save Vespers are gone: so is that to the Hours of the Cross.

The use is of Paris. In the Kalendar SS. Eloy (Noyon), Faron (Meaux), Valerian (in Dec. ? Tournus) are in brown ink, perhaps meant for gold. Sept. 3, S. Godegran is marked as a double, the only one. The Litany is very short. S. Leodegar, *Martyr:* S. Martial, *Confessor.* The provenance may be Meaux: the writing seems characteristic of N.E. France. The pictures are very good and interesting.

| | | |
|---|---|---|
| 1. | p. 1. January. | Warming himself. |
| 2. | p. 2 (round). | Aquarius, old, empties a pitcher. |
| 3. | p. 3. February. | Pruning. |
| 4. | p. 3 (round). | Pisces. |
| 5. | p. 5. March (oblong). | Sowing in landscape. |
| 6. | p. 6. | Aries. |
| 7. | p. 7. April. | Man and two ladies on a bench in garden. He gives them flowers. |
| 8. | | Taurus. |
| 9. | May. | Man on horseback with two dogs hunts deer. |
| 10. | | Gemini. Two boys naked. |
| 11. | June. | Mows in landscape. |
| 12. | | Crayfish. |
| 13. | July. | Reaps in landscape. |
| 14. | | Leo. |
| 15. | August. | Threshes with flail. |
| 16. | | Virgo with flower. |
| 17. | September. | Gathering grapes. |
| 18. | | Scales. |

| | | |
|---|---|---|
| 19. | October. | |
| 20. | | Scorpion, like beetle. |
| 21. | November. | Kills pig with mallet. |
| 22. | | Centaur shooting. |
| 23. | December. | At table with bone and cup. |
| 24. | | Capricorn. Goat. |

25. John on island writing. Eagle nimbed. Behind, a green devil with red wings takes the ink-pot.

26. Luke. Sucking his pen at a canopied desk in room. Winged ox with *scr.* Sanctus Lucas.

27. Mark at Gothic bureau in room. Lion winged. *Scr.* In illo temp. recumbentibus xi.

28. *Vespers.* Virgin and Child on ass. Foreground, Joseph approaches an inn where a woman is making a bed. Behind, soldiers and woman (Massacre of Innocents) and a funeral.

29. *vii Psalms.* David, crown and harp on ground, kneeling, in country. God in sky in gold with orb.

33. *Horae de S. Spiritu.* Pentecost. In building Virgin seated. Most of the apostles are moving about. Dove nimbed, with rays and flames dropping from it.

31. *Missa in Nativitate Domini.* Two priests at altar, kneeling. Two canons in stalls.

32. *Missa in Epiphania Domini.* Priest turns to congregation. Priests, &c. in middle of choir singing. Those in the stalls stand up.

33. *Missa in Purificatione B. V. M.* A priest housels two men kneeling. Three ladies enter. Altar-piece of presentation of Christ.

34. *Missa in Resurrectione Domini.* A priest elevates the Host. The congregation kneeling.

35. *In Conceptione B. V. M.* A similar subject. A cloister seen outside on *R.*

36. *In festivitate Corporis Christi.* Priest kneels with wafer. A lady and man kneeling.

[Fw. 128. Searle 36.]

## 103. Horae.

Vellum, $7\frac{1}{4} \times 4\frac{3}{4}$, ff. 134, 15 lines to a page. Cent. xvi (1480–90). Acquired in 1812.

*Collation:* $a^{12}$ $b^{8}$ $c^{6}$ $d^{8}$—$g^{8}$ h $i^{6}$ $k^{8}$ ($l^{8}$ $m^{4}$ $n^{4}$ $o^{8}$—$q^{8}$ $r^{4}$ (+ 4*) $s^{8+4}$ (wants 4 blank).

Contents:

| | |
|---|---|
| Kalendar in French (blue and red, not full) | f. 1 |
| Sequences of the Gospels | 13 |
| O intemerata | 18 *b* |
| Obsecro te | 22 |
| Hours of the Virgin | 27 |
| Seven Psalms and Litany | 72 |

Hours of the Cross . . . . . 89
Hours of the Holy Ghost . . . . . 92 *b*
Office of the Dead . . . . . 96
xv Joys and vii Requests . . . . . 125

The use is of Rouen.

In blue in the Kalendar, S. Marcial, Romain.

In the Litany, *Martyrs*, SS. Leger, Maurice. *Confessors*, Julian, Ausbert, Romanus, Mello, Vivian, Taurinus, Leobinus. *Virgins*, Radegund, 'Crothildis,' Austreberta.

Fair average work; as in Nos. 75–77, which are also Rouen books, the Four Evangelists are given in one picture. Joseph kneeling on *R.* with a candle, in the picture for Prime, is also characteristic of Rouen.

No. 1. *Four compartments.* Evangelists. John on isle. Luke at desk, in room, Mark, Matthew. The last three in rooms with arras. All have scrolls on knee, and their emblems beside them.

2. *Matins.* Annunciation. Virgin on left. Angel on right. *Scroll*, aue—tecum. Lily-pot in front. Gold work and statue above. Injured.

3. *Lauds.* Salutation. Angel behind Virgin. Rays. Castle behind.

4. *Prime.* Mary and Joseph adore Christ: a three-legged stool in front. Ox, ass. Arras behind. View over a wattled fence. Rays above.

5. *Tierce.* Adoration; small gifts. Arras behind Virgin. Joseph absent. Star above.

6. *Sext.* Presentation. Maid with candle and doves. Simeon nimbed and coped. Priest behind him. Pink arras and silvered windows.

7. *Vespers.* Flight to left. Angel behind donkey. Trees and castle.

8. *Compline.* Coronation. Angel holds train. Angel looking over arras. Father on canopied throne, in white mitre, with orb.

9. *vii Psalms.* Harp on desk before throne. Angel in sky with sword. God, half-length in sphere, blessing with orb. David kneels at foot, face *L.*

10. *Hours of the Cross.* Crucifixion between thieves. Virgin swoons on left. Skull. Centurion, two Jews. Soldier on right; sun, moon, title.

11. *Hours of the Holy Ghost.* Dove sheds flames. Virgin in centre. Arras. Apse and window.

12. *Officium mortuorum.* Burial by two sextons. Two priests, one sprinkles, one reads. Cross-bearer. Soul, angel, and devil in air. Churchyard cross and wooden grave-stones.

13. *xv Joys.* Pietà with S. John. A kneeling lady on right. Cross, sun and moon and title. The dice (3) and ? 30 pieces of gold lie in front. Landscape.

[Fw. 115. Searle 102.]

## 104. Horae.

Vellum, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 121 + 3 blank, 19 lines to a page. Cent. xvi (1530). Acquired in 1810 for 10 guineas.

Contents :

| | |
|---|---|
| Kalendar in French (red, blue and gold) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 18 *b* |
| O intemerata | 21 *b* |
| Hours of the Virgin | 27 *b* |
| Seven Psalms and Litany | 75 *b* |
| Hours of the Cross | 81 |
| Hours of the Holy Ghost | 83 |
| Office of the Dead | 86 |
| Rosary of Jesus and of the Virgin | 111 *b*. |

*Collation :* $a^{12}$ $b^{8}$—$o^{8}$.

*Marks of ownership.* The name Phelippe le Cousteur is stamped on the old binding, which serves as an inner surface to the present cover.

The use is of Rouen.

In gold in the Kalendar, SS. Gervais and Prothais, Eloy, Marcial, Romain. In the Litany, *Apostle*, Martial. *Martyrs*, Nicasius, Eutropius. *Confessors*, Mello, Vitricius, Euodus, Medard, Romanus, Audoenus, Ausbert, Hugo, Sulpitius, Severus, Laudus, Julian, Taurinus, Albinus, Guillermus, Vulfran.

The pictures are good careful late work. The MS has been in England since the xviith century : there is an English note of that date on the fly-leaf.

In this Booke y^e^ Picture of David Dauncing bef. y^e^ Arke. N.B. y^e^ Musicians.

1. *Obsecro te. Full-page.* Two statuettes in border. In a landscape, above on left, Christ half-length in sphere of red angels with orb. Scroll, *Tota pulcra es amica mea et macula non est in te.* S. Anne stands in middle. In front of her middle the Virgin naked half-length in glory, joined hands. Scroll, *Qui me elucidāt vitam eternā habebunt.* To the right, David kneeling, crowned. Scroll, *Queretur peccatū illius et nō inuenietur.* In front, a man and smaller woman kneeling.

2. *Matins B. V. M. Full-page.* Gold border. Two statues. VADE DIC FILIE SYON GAVDE FILIA SYON ECCE REX VENIT TIBI. Above, the Father, tiara and orb, throned, addresses Gabriel, kneeling, in cope with sceptre. Small angels on each side, the whole surrounded by three rows of angels, blue, green, red. Below, starry sky and four figures. 1, 2, Justice with sword and balance, and '*petalon*' and Peace. 3, 4, Mercy and Truth.

3. *vij Psalms. Centre.* A gold-banded ark in cart with two oxen, entering gate. *Micol* (her name below) looks out over it. A harp, guitar, and crowd on the further side. On this side, David (his name below) in white, crowned, dancing, followed by bagpipe, cymbals, side-drum, and large drum carried on one man's back and beaten by another. Landscape.

4. *Officium mortuorum.* Raising of Lazarus. He is bearded, grey, and stands on grave. Mary, with casket by her, and Martha kneel. Behind them Jews, one holds his nose. Apostles (Peter) behind Christ, the whole under architecture. Two statuettes in frame.

[Fw. 7. Searle 77.]

## 105. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{2}$, ff. 160, 17 lines to a page. Cent. xvi (1530). Acquired in 1811.

Contents:


| | |
|---|---|
| Kalendar in French (red, blue, and gold, not full) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 18 *b* |
| O intemerata | 22 |
| Hours of the Virgin | 29 *b* |
| Athanasian Creed | 75 |
| Hours of the Cross | 79 |
| Hours of the Holy Ghost | 82 |
| Prayers to S. Mary Magdalene in French verse | 87 |
| Seven Psalms and Litany | 89 *b* |
| Office ('Servitium') of the Dead | 105 |
| Memoriae | 134 |
| Prayers in Latin | 155 |
| Seven prayers of S. Gregory | 158 |


*Collation:* $a^{12}$ $b^{8}$, etc.

*Marks of ownership.* On f. 74 *b* are three shields. (1) *gules*, a fesse *or* between two daisies proper. (2) The same impaled by dimidiation with *azure* a cross engrailed *or* cantonné, in the 1st and 4th a mullet of the 2nd, in the 2nd and 3rd a crescent of the same. The pictures of S. Mary Magdalene shew that she was the owner's patron.

Of Rouen use. In gold in the Kalendar, S. Gervais, Marcel (= Martial), Romain. In the Litany. *Apostle*, Martial. *Martyrs*, Eutropius, Firmin. *Confessors*, Mello, Gildard, Romanus, Audoenus, Severus, Laudus, Julian, Taurinus. *Virgins*, Genevieve, Honorina, Oportuna. Memoriae for SS. Romanus and Fiacre.

Good late work: the four Evangelists occur in one picture, but the disposition of them is different from the common Rouen arrangement.

No. 1. *Sequentiae of S. John. Full-page.* Writing on isle; eagle to left. Devil behind with ink. Christ crowned imperially, half-length in sky. In a predella below, three compartments. 1. Matthew writes with angel, faces right. 2. Mark at desk, full-face, winged lion. 3. Luke with ox, faces left. In the frame a statuette of John with cup and dragon.

2. *Matins. Full-page.* Frame, three gold figures. Left, serpent on tree-trunk, with pointed ears. Right, Eve with fig-leaf and apple; below, Adam feeling his throat and covering himself with fig-leaves. Annunciation. Dove on ray. Lily in blue and white pot. Virgin with arms crossed. Angel with sceptre, in cope.

Below. Half-length, Joseph, hammering legs into a stool. Saw and centre-bit by him. Two candles.

3. *Lauds.* Salutation. Two figures; in sky a gold hemisphere. Below, four, half-length; Joseph, Virgin, Elizabeth, maid, meeting.

4. *Prime.* Mary, Joseph, ox and ass, adore the Child. Bags hang in stable. Star above. Below, Joseph, Mary and ass come to door of an inn. A woman waves them off.

5. *Tierce.* Three shepherds, one with bagpipe: two dogs, one woman. Angel in hemisphere of light. Below, one shepherd with sheep, looking up.

6. *Sext.* Adoration. Virgin seated gives the gold casket to Christ. Joseph behind. Three kings, all old. Star or sphere above. Below, man kneeling opens a gold chest. Camel behind him. Another chest behind. Prophet on frame.

7. *None.* Presentation. Simeon, mitred and nimbed, holds the Child. An ecclesiastic kneels in foreground. Virgin, Joseph and maid. All kneel.

(100—7.) Joseph has square.

Below, Virgin with Child and Joseph outside the Temple, preceded by a priest in surplice and cassock calling to them; on frame a crowned man with spear breaking in his hand. ? Idol.

8. *Vespers.* Flight towards *R.* Background, Knight and Reaper. Star in sky. Below, soldier attacks child and mother. Two figures on the frame.

9. *Compline.* Coronation by angel in air. Kneels before Father; imperial crown, orb. Canopy. In room with window. Below, Assumption by four angels. Angel on frame.

10. *Full-page. Symbolum 'Anathasii.'* Death of Virgin. Peter with candle sprinkles her. John and other apostles (10 in all) round bed. Before it one sits on ground, book on knee, covered head, weeping; above, Christ in clouds with three angels takes the soul clothed in blue. Outside, an angel gives girdle to Thomas on hill. Below, two shields.

11. *Matins of the Cross.* Above, Crucifixion. Sun, moon, and title. Virgin, John, Magdalene, embracing the cross, and another woman: to right, a Jew pointing. Centurion and surprised soldier. Soldier on frame. Below, Moses, horned, with rod, points two Jews to the serpent on a forked pole.

12. *Matins of the Holy Ghost.* Pentecost. Virgin throned in midst. Tapestry behind her. Dove above. John, Peter, and the rest sit round. Jew priest on frame. Below, Christ in desert. Dove flies away to trees to left. Behind Christ is the devil.

13. *Prayer to Magdalene. Central compartment.* Magdalene with casket and hair, rich dress. Lady in red and black, with gold rosary, kneeling to her. *Miniatures round.*

1. (*R.* bottom) Christ preaching to seven people, among whom Magdalene unrepentant, and Martha in sober dress. 2. Magdalene lays aside rich clothes. Martha talks to her. 3. Washes feet of Christ, full-face, between two Jews at table. 4. Raising of Lazarus (old), two Jews weeping. Mary, Martha, and another. 5. '*Noli me tangere.*' Christ with hat and spade. Magdalene with casket. 6. Magdalene behind a rail preaches to two women and three men. 7. Magdalene and two others praying in boat. 8. On shore, kneeling, casket by her. 9. Clothed, with her hair borne up by four angels. Hermit (S. Maximin) praying below. 10. Magdalene, half-length, naked in cave. Casket in front.

14. *vij Psalms.* GOLIAS (on label) in foreground, struck, staggering. Behind, landscape and David slinging. Below, Bathsheba in square pool. *Dauid* leaning out of window, trees behind. David with harp, on frame.

15. *Officium mortuorum.* Three knights on horses, two dogs. By a cross three corpses with two mattocks and a spade. Landscape. Below, a man and his wife. Death with shroud, dart and scythe pursues them, in a landscape.

[Fw. 33. Searle 78.]

## 106. HORAE.

Vellum, $7\frac{1}{4} \times 5\frac{3}{4}$, ff. 76, double columns of 25 lines each. Cent. xvi (1510–20). Acquired in 1815.

Contents:

| | |
|---|---|
| Kalendar in French | f. 1 |
| Sequences of the Gospels | 7 |
| Hours of the Virgin and of the Cross intermixed | 15 *b* |
| Seven Psalms and Litany | 47 |
| Office of the Dead | 57 |
| Stabat Mater, etc. | 73 |
| Memoriae | 74 *b* |

*Collation:* $a^6$ $b^8$, etc.: the last of 6 leaves.

Of Rouen use. S. Martial as *Apostle*, S. Firmin as *Martyr*, SS. Mello, Romanus, Audoenus, Severus as *Confessors*, S. Honorina as *Virgin*, occur in the Litany.

*Marks of ownership.* Records (now very faint) of the family Desguez are written in the lower margins of ff. 7–12.

Coarse late flat work.

| | | |
|---|---|---|
| 1. | *January.* | Feasting before fire with page. |
| 2. | | Aquarius. Two pitchers. |
| 3. | *February.* | Warming. Servants. |
| 4. | | Pisces in landscape. |

| | | |
|---|---|---|
| 5. | *March.* | Pruning vines. |
| 6. | | Aries on green pavement. |
| 7. | *April.* | Hawk on hand inside railing. |
| 8. | | Taurus on green pavement. |
| 9. | *May.* | Riding, maid behind him on his horse. |
| 10. | | Gemini kiss in thicket. |
| 11. | *June.* | Woman shears sheep. |
| 12. | | Cancer, green pavement. |
| 13. | *July.* | Drinks from bottle, scythe in hand. |
| 14. | | Leo, green pavement. |
| 15. | *August.* | Reaps. |
| 16. | | Virgo, green pavement, rubbed. |
| 17. | *September.* | Sows. |
| 18. | | Libra, green pavement, rubbed. |
| 19. | *October.* | One treads wine, another pours into cask. |
| 20. | | Scorpion, green pavement. |
| 21. | *November.* | Beats trees for pigs. |
| 22. | | Sagittarius shoots back ; his lower part a lion. |
| 23. | *December.* | Kills pig. |
| 24. | | Capricornus leaping among trees. |

25. *Sequentia of S. John.* Full-page. John with cup and dragon. Two criminals, one dying, one dead. John raises hand. Behind, a building and a surprised crowd.

26. *Matins B. V. M.* Full. Above, half-length of Trinity (as three men), with book. Below, in front of buildings (in midst Gabriel with sceptre in white) ; on left Peace (church at feet) kisses Justice, with sword and crown; to right Mercy, elderly, with rosary at girdle, shakes hands with Truth, who has rose.

27. *Opposite page. Full.* Annunciation, in room. Gabriel with sceptre in red. Ray from left. Virgin sits reading with joined hands.

28. *Lauds.* Salutation. Two angels behind Virgin in front of castle.

29. *Matins of the Cross.* Crucifixion. Christ and the thieves (the figures much too small). Side pierced by Longinus (his eyes are white). Virgin swoons. John supports her. Three nimbed women. The sponge is offered on right. Jews. Sun and moon.

30. *Matins of the Holy Ghost.* Pentecost. Virgin in midst. Dove over her. Peter and John, etc. A gold throne behind Virgin.

31. *Prime.* Mary, Joseph, two angels, ox, ass, adore the Child inside stable. Rays above. Two shepherds and a lad approach.

32. *Tierce.* Three shepherds, one with bagpipe, one with drum. Angel with scroll.

33. *Sext.* Adoration, with Joseph, inside stable. Box of gold.

34. *None.* Presentation. Simeon mitred and nimbed. Joseph with candle and doves. Maid and attendant.

35. *Vespers.* Flight to *L.* Idol falling. Soldier with spear and reaper.

On the lower margin of the frame, in gold, is the Massacre of the Innocents. A woman with a dead child before her kneels to Herod, throned.

36. *Compline.* Coronation by angel. The Virgin kneels before Christ with orb. Behind a dado are red angels.

37. *vii Psalms.* David kneeling in hall with crown and harp. Gath points to God outside in air, blessing with orb.

38. *Officium mortuorum.* Three knights, by church and churchyard cross, flee from three corpses, nearly skeletons, who attack them with darts. One has winding-sheet.

39. *Stabat Mater.* Pietà by cross with John. Magdalene with casket, introducing kneeling lady. Sun and moon over cross, on which is crown and title.

[Fw. 80. Searle 75.]

## 107. Horae.

Vellum, 9 × 6¼, ff. 80, 28 lines to a page. Cent. xvi (1510) Acquired in 1811.

Contents:

| | |
|---|---|
| Kalendar in black and red, not full | f. 1 |
| Sequences of the Gospels | 4 |
| The Passion according to S. John | 6 *b* |
| Obsecro te | 10 *b* |
| O intemerata | 11 *b* |
| Hours of the Virgin | 13 |
| Seven Psalms and Litany | 48 |
| Office of the Dead | 56 *b* |
| Memoriae ('suffragia'). | 73 *b* |

*Collation:* $a^4$ $b^8$ $c^8$ $d^8$, etc.

The use is Roman.

In red in the Kalendar is nothing distinctive: in black, Fulcrannus, Rupert Bp, Sigismund, Florian, Gothard, Restitutus, Amantius Bp.

In the Litany, *Archangel*, S. Uriel, *Virgins*, S. Agnes twice, S. Geneviève. There is a Memoria of S. Claude.

There seems to be North-Eastern if not German influence in this selection.

The work is late and hard.

On the fly-leaf is a mark of the last century, C . hwasi . a. No. 4.

No. 1. *Half-page. Sequentia of S. John.* S. John on isle, scroll on knee. Eagle with ink-pot. Rays from right.

2. *In text.* Luke at desk, writes. Hat. Ox.

3. — Matthew at table, angel with open book in front. Cap.

4. — Mark writes at desk on table, small lion. Hat.

5. *Passion according to S. John. Half-page.* Kiss of Judas. Malchus healed. Woman with lantern. Peter with sword. Soldiers. Gate, etc.

6. *Obsecro te, Domina. In text.* Half-length Virgin and Child seated. Red starred ground. Covered head.

7. *O intemerata. In text.* Three-quarters length of Virgin, holding Child. Red starred ground. Head uncovered.

8. *Full-page frontispiece to Matins.* The Fall. Garden with three apple-trees. Gold rail and arcade. A fountain with columns spouting four streams. The Serpent —half human—holds apple. Eve with apple and fig-leaf. Adam, with fig-leaf, feels his throat.

9. *Half-page, Matins B. V. M.* Annunciation. Angel in white, with coloured wings. Sceptre. Lily-pot. Dove on ray. Virgin kneels at desk with canopy. On dado AVE—PLENA.

10. *Half-page. Lauds.* Salutation. Elizabeth with cap. House on hill.

11. *Matins of the Cross.* Crucifixion between Mary and John. Title. Skull and bones on ground. Landscape.

12. *Matins of the Holy Ghost.* Pentecost. Virgin to left on bench, canopied. Apostles (Peter, John, Andrew in green) kneel. Dove, rayed, above.

13. *Prime.* Mary, Joseph, ox, ass, adore the Child (rayed). Two men outside railing.

14. *Tierce.* Three shepherds, one on ground. Angel half-length. *Scr.* GLORIA—DEO.

15. *Sext.* Adoration. Virgin and Child in middle. Two kings on left. Joseph and third king on *R.* The offerings are a box of gold pieces, a gold ball, gold crescent on stand. Star above.

16. *None.* Presentation. Simeon nimbed behind altar. Joseph with doves at end. Virgin kneels in front with Christ. Maid with candle.

17. *Vespers.* Flight. Two angels follow. Christ holds rein of ass, and Virgin's hand.

18. *Compline.* Coronation. Virgin half-length, full-face. Crowned by the Son who holds cross and half of open book; the other held by the Father who has cross nimbus. Dove between them. Canopy, with arras behind. On frame below SANCTA TRINITAS VNVS DEVS.

19. *vij Psalms.* Bathsheba in fountain, circular, in a railed garden. Maid sits by with cloths on knee. David with crown and sceptre at window.

20. *Officium Mortuorum.* Death, a skeleton with hair and some flesh, mounted on ox. Two darts in left hand. Strikes a woman with dart in right. Rock behind. Three corpses on ground, one with feet only visible.

21. [*Three-quarter lengths.*] *Memoriae in text.* Trinity. Father and Son alike in face. Dove between. Open book and orb.

22. Michael armed, with mantle, sword and shield. Devil below.

23. John the Baptist, by wood, holds and points to lamb with flag.

24. John the Evangelist. Cup.

25. Peter and Paul. Key and book, sword.

26. James the Great, hat, staff, open book. Gypcière.

27. Stephen. Palm, open book, stone on head. Stole.

28. Lawrence. Open book, gridiron. Stole.

29. Christopher. Christ on shoulder with orb. Staff. River.

30. Sebastian. Eight arrows in him; full-face, at tree.

31. Nicolas. Bishop. Pastoral staff. Three boys in tub.

32. Claudius. Bishop. Cross staff blessing.

33. Anthony stands before cell, in brown over blue. Covered head. Crutchstick. Open book. Hog.

34. Anne in room teaches the Virgin: seated, with open book.
35. S. M. MAGDALENA reading open book.
36. Catherine. Crown, sword, open book.
37. Margaret, emerging from dragon, with cross, in room.
38. Barbara. Tower on left. Open book. Palm.

[Fw. 142. Searle 80.]

## 108. HORAE.

Vellum, $4\frac{3}{4} \times 3\frac{1}{4}$, ff. 207, 14 lines to a page. Cent. xv (1490–1500). Acquired in 1814.

*Collation:* $i^4$ $ii^2$ $a^6$ $b^6$ $c^4$ $d^{12}$ $e^8$—$i^8$ $k^8$ $l^6$ etc. the last of 6.

Family notices (v. inf.).

Contents:

| | |
|---|---|
| Kalendar in French (blue and gold, nearly full) | f. 1 |
| Sequences of the Gospels (Jo. Lc. Mt.) | 7 |
| Hours of the Cross | 19 |
| Sequences of S. Mark | 25 |
| Hours of the Virgin | 35 |
| Seven Psalms and Litany | 37 |
| Office of the Dead | 137 |
| Memoriae | 162 |
| Family notices | 199 |

*Marks of ownership.* In the first and last leaves are entries of ownership: (1) by Anthoine de Bours, demoiselle de Marles. (2) Adrien de Noyelle, given to him by his mother Marie Quyeret, dame de Marles, dau. of Gauvain Quyeret. (3) Adrien's wife, Walleburge de Boetzelar. (4) Adrien de Noyelle, Sieur de Marle, given to him by his mother Walburg de Botzilaar. (5) His wife Marie.

On f. 37 and f. 199 we have arms which Mr Searle identifies as those of the Quieret family of Artois, quartered with Waurin, and one unknown (*argent*, a lion rampant *sable*).

Moreover 6 later ff. at the beginning and 4 at the end of the book contain a family register of the Noyelles (of Belgium, related to the Quierets), between 1526 and 1624, and drawings of the shields of families connected with them.

The important feasts are in blue in the Kalendar. SS. Urbain, Potenciane, Ysbergue (May 20), Fuscien, etc. In the Litany,

*Martyrs*, SS. Adrian, Lucian, Quintin. *Confessors*, Fiacre, 'Luppus,' Salvius. The use is Roman.

From Beauvais (?).

Good delicate work, the figures in camaieu-gris.

No. 1. Four pages, pp. 2, 3, 10, 11, before Calendar, each have five shields—viz. Quieret, Waurin, Quieret-Waurin, Poix, Roubais, Isque, Deule, Noyelle (twice), Fiennes, Laviesville, Poix, Mailli, Mames, Noyelle-Mailli, Rossignoil, Caieu.

2. John, on isle. Eagle to right. Castles and rocks. White, brown, and gold.

3. Luke in room. Ox walking in. Writes at table by window.

4. Matthew looks at pen. Angel with book on left. Door to right.

5. Crucifixion between Mary and John. Hills and city.

6. Mark at desk. Book on knee. Lion on his hind legs at desk. Window to right.

7. *Matins.* Annunciation. Angel with gold scroll. Dove on ray. At door on left, kneeling soldier, presented by S. Barbara, crowned, with palm and book. Her tower is worked into the door jamb behind her.

8. *Lauds.* Salutation. Elizabeth turbaned. House to right. Houses and rocks behind.

9. *Prime.* Mary and Joseph (on left), and ox and ass, adore Christ. Stable on right.

10. *Tierce.* Three shepherds. Half-length angel with scroll in sky. Rocks.

11. *Sext.* Adoration. Virgin and Child before stable on right. Star in sky. Melchior has a gold horn on a stand. Balthasar's back is turned and he bares his head.

12. *None.* Presentation. Simeon nimbed. Joseph with doves and taper on left, not nimbed. Maid on right.

13. *Vespers.* Massacre of Innocents. Herod, sceptre and crown, stands before throne on left. Massacre on right. Four soldiers, two children, and one mother. The scene is a hall with coved roof.

14. *Compline.* Flight to *R.* Three figures. Landscape with river behind.

15. *vij Psalms.* David kneels by sea, facing *R.* Castle on right. Harp and crown lie on the rocks. Angel in sky with sword.

16. *Officium mortuorum.* Skeleton with gold necklace and cross, holding a staff, stands on a tombstone in a charnel-house with an alcove, and two openings full of skulls.

16a. In border of p. 327 five skulls in an arched opening. In the border are two skull-headed birds, and a motto in gold letters "remors de mors," and at the top two monograms joined by a gold cord.

17. Barbara with palm and open book. Tower on right. Knight kneels at prayer desk on left. View behind. Arms below.

18. Magdalene kneels. Black vertical arras behind : casket on right. View.

19. Christopher in waters with Christ, and staff. Rocks on right and left.

Four pp. of shields 408—411, Arkel (twice), Culenbourg, Linden, Gultersswick, Broechvisen, Haesten, Arkel-Broechvisen, Brederode, Vandrick or Varick.

[Fw. 95. Searle 103.]

## 109. Horae.

Size, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 153, 13 lines to a page. Cent. xvi (1500). Acquired in 1808.

*Collation.* $a^6$ $b^6$ $c^8$ $d^4$ $e^8$, etc.

Contents:


| | |
|---|---|
| Kalendar in French (black and red, not full) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 20 |
| Hours of the Virgin | 25 |
| Hours of the Cross | 88 *b* |
| Hours of the Holy Ghost | 98 *b* |
| Seven Psalms and Litany | 108 |
| Office of the Dead | 132 |
| 'Le livret de Jesus,' i.e. the Lord's Prayer, the *Ave*, the Creed, the 10 Commandments, and the 10 Commandments of the Church in French. | 150 |


There seem to be no marks of ownership. The use is of Orleans.

The Kalendar marks in red, SS. Blaise, Crispin, Severin. The Litany invokes SS. Anianus and Evurtius (Orleans).

The borders have geometrical patterns. The work is late and not interesting.

The binding is stamped with the Crucifixion (with a large S in the field) and the Annunciation (cent. xvii).

No. 1. *O intemerata.* In text. Pietà by Cross. John and Magdalene and another.

2. *Matins of B. V. M.* Full page. Annunciation. Gabriel points to Dove. He has a sceptre. Virgin sits.

3. *Lauds.* Salutation. Hills.

4. *Matins of the Cross.* Crucifixion. Virgin and John.

5. *Matins of the Holy Ghost.* Pentecost: with Virgin; all seated. The Dove with rays.

6. *vii Psalms.* David, crownless, kneels, harp in hand. Crown on the ground. Rayed cloud to left. Palace behind.

7. *Vigil. mort.* Job on dunghill. Wife and friend. Roofless palace behind.

[Fw. 6. Searle 43.]

## 110. Horae.

Vellum, $8 \times 4\frac{3}{4}$, ff. 116, 25 lines to a page. Cent. xvi (1510). Acquired in 1807.

Contents:

| | |
|---|---|
| Kalendar in French (red, blue and gold) | f. 3 |
| Sequences of the Gospels | 11 |
| The Passion according to S. John | 14 *b* |
| Hours of the Virgin, of the Cross, of the Holy Ghost, intermingled | 19 |
| Seven Psalms and Litany | 58 |
| Office of the dead | 70 |
| Memoriae ('suffragia') | 90 |
| Prayers in French and in Latin | 109 *b* |

Leaves are lost after ff. 18, 22, 35, 73, 109. (Matins, Lauds, Sext of the Virgin, Vigils of the Dead and Front. to French Prayers.) The hand is Roman and very good.

*Marks of ownership.* (*a*) Initials I. M. on ff. 80, 82 (border), *L.* on f. 85 (border). (*b*) f. 93 *b*. The lady for whom the MS. was written kneeling to the Virgin and Child, who stand on the crescent moon. (*c*) On the paper fly-leaf these arms occur, on a shield which two genii support: *argent*, three lizards proper (two and one). In chief a crescent *gules*. This crescent and lizard occur in the borders.

The use is Roman. In gold in the Kalendar, S. Pol (June 7).

In the Litany. *Martyrs*, Crespi, Crespinian, Symphorian, Bernardus, Petrus, Acursius and companions. *Confessors*, Bonaventura, Fiacre, Renatus, Mauritius, Serenedus, Licinius, Lupus, Claudius, Guillermus. *Monks*, Louis, Paul, John, Nicolas of Tolentino. *Virgins*, Maria Salome, Avia, Radegund, Geneviève, Martha, Tecla, Gertrude, Clara, Elizabeth. Possibly from Soissons.

It is noticeable that the Kalendar has not, as is usual, each month on a separate page.

Good late work. The Memoriae are illustrated by an inferior artist. Some of the borders are of excellent design.

*Collation.* $i^4$ $a^8$ $b^8$ $c^6$ (wants 1, 6) $d^8$ $e^6$ (wants 6) $f^8$ $g^8$ $8^8$ etc.

No. 1. Four Temperaments and influence of planets. Centre, corpse or skeleton, with influences of planets, scrolls, and a fool with a bauble, kneeling, between his legs. Temperaments: *Colericque* in armour stabs himself. Lion by him. *Sanguin*, hawk on

hand. Ape behind. *Flumaticque*, long robe, ram or lamb. *Melencolicque*. Folded arms, gypcière: pig.

2. *January*. At table drinks.
3. Aquarius, in water.
4. *February*. Warms feet and hands.
5. Pisces, in water. Landscape.
6. *March*. Prunes vines.
7. Aries in field.
8. *April*. Girl with wreath in garden with wall.
9. Taurus in field.
10. *May*. Youth and maid walking out.
11. Gemini. Half-lengths with blank labels.
12. *June*. Mows.
13. Cancer. Crayfish, gold.
14. *July*. Reaps.
15. Leo.
16. *August*. Threshes.
17. Virgo with palm.
18. *September*. Treads wine.
19. Libra in room.
20. *October*. Sows.
21. Scorpion.
22. *November*. Swineherd watching pigs.
23. Sagittarius, shoots back.
24. *December*. Kills pig.
25. Capricornus. Fabulous.
26. *Half-page*. John, on isle. Eagle (large one with ink-pot in beak). Good trees.
27. *In text*. Luke at desk in room. Bookshelf. Ox.
28. — Matthew looks round. Angel behind guides his pen.
29. — Mark like Luke. Lion.

30. *Passio sec. Johannem*. Agony: Apostles in foreground. Ray over rock. Sunset. Miniatures to Matins and Lauds gone. A distant castle. Lizards and crescents in the borders.

31. *Matins of the Cross*. Crucified, with title, between Virgin and John. Wounded side and crown of thorns. Ground with grass below the text.

32. *Matins of the Holy Ghost*. Pentecost. Virgin and apostles in round room on round bench. Dove with clouds and rays above.

33. *Prime*. Mary and Joseph, ox, ass, adore in stable. The figure of the ass is intercepted by the text.

34. *Tierce*. Three shepherds on ground. Half angels in gold, on clouds. *Sext* gone.

35. *None*. Presentation with maid, and Joseph with candle and doves. Simeon mitred and nimbed.

36. *Vespers*. Flight, three figures, landscape. Christ is rather older than usual.

37. *Compline*. Coronation. Christ rises from gold throne, He has a triple crown. He blesses the Virgin, crowned and kneeling; no other figures. Landscape over back of throne.

38. *vii Psalms*. David, old, crowned and ermined, with truncheon, and two councillors by him, in a hall, gives note to kneeling messenger (Uriah) in gold armour.

39. *Officium mortuorum.* Three young knights on right on horses. Churchyard cross in centre, behind. Three nude brown corpses stand on left, one speaks. Landscape and wood behind.

*Vigils* gone.

40. *Suffragia sanctorum.* Half-page. Trinity. Father with sceptre and tiara. Son shews wounds. Orb and Dove between. Landscape behind.

Border of p. 170. A blue dolphin on *L.* with gold fleur-de-lys.

41. *In text.* Father seated. Tiara and orb.

42. — The Son seated, blessing; cross-nimb and orb.

43. Holy Ghost, seated, cross-nimbed. Green wings, orb.

44. Veronica, brown and gold, holds the Holy face, on cloth.

45. Magdalene, brown and gold, embraces the cross. Casket on ground.

46. *Large. Obsecro te, Domina.* Virgin crowned and Child on crescent, in rayed glory, on right a dragon, on left, lady kneeling.

47. *In text. O intemerata.* Brown and gold. John supports Virgin.

48. — *Stabat mater.* Coloured. Virgin at foot of the cross, clasped hands, sits on ground.

49. *Missus est Gabriel.* Annunciation. Dove in glory. Sceptre.

50. *In text.* Michael armed smites the devil.

51. John the Baptist, brown and gold, before wood. Lamb, cross on book.

52. John the Evangelist: cup. Brown and gold: blue clouds.

53. Peter, Paul, key? and wood.

54. James the Great: open book, hat and staff.

55. All apostles, one with cross-staff.

56. Stephen, palm, stones, in dalmatic.

57. Lawrence, palm, and gridiron.

58. Christopher with Christ and staff in water.

59. Coloured. Sebastian pierced at tree.

60. Several martyrs. Lawrence and Barthol.

61. Nicholas. Three boys in tub. Bishop.

62. Claudius. Bishop in room.

63. Anthony, brown habit, reading before cell. Hog.

64. Anne teaches Virgin.

65. Brown and gold. Magdalene. Casket.

66. Catherine. Crown, sword and orb.

67. Margaret, coloured. Cross, dragon.

68. Barbara, coloured, palm, open book. Tower on *R.*

69. Apolonia, palm, pincers.

70. Geneviève, candle, open book.

71. *Large.* Mass of Gregory. Two servers. Christ in tomb on altar. Gregory kneels, in tiara, holding the host.

72. *Douleurs.* Christ and Virgin full-length in air. John the Evangelist kneels looking at them.

[Fw. 29. Searle 81.]

## 111. Horae.

Vellum, $7\frac{1}{4} \times 5\frac{1}{2}$, ff. 171, + 2 blank, 15 lines to a page. Cent. xv (cir. 1500). Acquired in 1815.

Contents:


| | |
|---|---|
| Kalendar in French (blue, red, gold) | f. 1 |
| Sequences of the Gospels | 13 |
| Hours of the Cross | 20 |
| Hours of the Holy Ghost | 29 |
| Hours of the Virgin | 37 |
| Obsecro te | 94 *b* |
| O intemerata | 98 |
| Seven Psalms and Litany | 103 |
| Office of the Dead | 123 |
| Prayers in French (later) | 168 |


*Collation:* $a^6$ $b^6$ $c^8$ $d^8$ $e^8$ etc. (the last of 10 leaves wanting 9, a blank leaf).

The use is of Sens. In gold in the Kalendar are S. Remy (Sens), Savinian, Helen, 'S. Loup de Troyes,' Nicasius. In the Litany: *Martyrs*, SS. Mammes (Langres), Leger, Desiderius (Langres), Savinian: *Confessors*, Martial, Frodobert (Troyes): *Virgins*, Helena, Mastidia, Julia, Savina, Maura, Potentiana, Juliana, Columba (Sens).

Remarkable and interesting pictures.

The binding is fine old red morocco, richly tooled, with silver clasps.

| | | |
|---|---|---|
| 1. | January. | Sitting at table with food, jug, and glass. |
| 2. | Aquarius. | Naked boy kneeling on bank. Empties water into stream. |
| 3. | February. | Warms hands, seated at fire. |
| 4. | Pisces. | A line connecting their mouths. |
| 5. | March. | Pruning vines. |
| 6. | Aries. | Couched in meadow. |
| 7. | April. | Youth with greyhound in leash; badger by him. |
| 8. | Taurus. | Couched in meadow. |
| 9. | May. | Riding, hawk on hand, booted and spurred. |
| 10. | Gemini. | Boy and girl, naked. |
| 11. | June. | Shears sheep. |
| 12. | Cancer. | Crayfish in water. |
| 13. | July. | Mows. |
| 14. | Leo. | |
| 15. | August. | Reaps. |
| 16. | Virgo. | Seated in railed garden with flowers, and wreath on head. |

17. September. Beats trees for pigs, in peasant's dress.
18. Libra. On pavement in room.
19. October. Naked save for a girdle ; treads grapes.
20. Scorpius. Head like fox with external ears ; near water.
21. November. Kills pig with axe.
22. Sagittarius. Shoots backwards. Centaur.
23. December. Aproned puts bread on a peel into oven.
24. Capricornus. Fabulous form.

25. *Sequentia of S. John.* John writes on isle. Eagle (gold) holds ink. Gold frame. Two gold statues of prophets with a bird at foot of each. One white figure of the Virgin in the centre: two lines of text in gold.

26. *In text.* Luke, half-length, writes at desk: ox. Three medallions in border.

27. (1) Gold on pink. Virgin, half-length, weaving, using comb. (2) Gold on pink. Virgin, half-length, praying before ark with image of Moses and tables. (3) Gold on blue. Annunciation. Two half-length figures.

28. *In text.* Mark. Half-length, writes at desk. Lion. Three medallions in border.

29. (1) Gold on pink. Incredulity of Thomas. Two figures, half-length. Thomas is feeling Christ's side. (2) Gold on blue. Christ breathes on two apostles. A ray passes from his mouth to theirs. (3) Gold on pink. Virgin and apostles see feet of ascending Christ. Mountain in the centre.

30. *In text. Matthew.* Half-length. Old man in cap, has open book. Angel (scroll) holds book open, at which he looks. Three medallions.

31. (1) Gold on pink. Three kings, two on horseback, one on camel. Star above. City (2) gold on blue. Adoration. Gaspar offers box of gold pieces. Star. (3) Gold on pink. Return of three kings on horses and camel. Star above.

32. *Hours of the Cross.* Large. Crucifixion. Swooning of the Virgin on *L.* Three women and John. Sun and moon. Centurion on horse, and soldier. Angels on border, one holds column.

33. *Hours of the Holy Ghost.* Large. Pentecost. Virgin in centre at prayer desk. Canopy over all. Dove rayed. John and Peter. The room is full of men. Angels with music in frame.

34. *Hours of B. V. M. Matins.* Annunciation. Virgin under canopy with AVEGRA on it. Gabriel with sceptre. Lily pot in centre. Two other angels look in adoring. On the frame, statues of the Church with chalice, and of the Synagogue with reed and tables, blindfold. Adam with apple. Eve looking up. Below, two nude genii.

35. *Lauds.* Salutation in landscape. Two figures. Two prophets on frame. Two cherubs above. Below, two with scrolls. *Omnis spiritus laudet dnm.*

36. *Prime.* Mary and Joseph, ox and ass, adore the Child. Outside the stable two shepherds arriving from background. Two prophets on frame. Below four figures beardless, looking up or down, in niches.

37. *Tierce.* Two shepherds and woman with flowers, one fills bottle from stream. Dog. Angel half-length, *scr.*, 'gloria in excelsis deo.' Angels and cherubs on frame.

38. *Sext.* Adoration. Box of gold offered. One king is black. Joseph on *L.* Star. Two prophets on frame.

39. *None.* Presentation on green altar with altar-piece of Moses, horned, with tables. Two green curtains. Joseph has candle and doves. Angel on top of centre pillars. Two prophets with scrolls on frame.

40. *Vespers.* Flight. Soldiers, foot and horse, going the other way in the distance, on frame. (1) Above. Two women carry babies, two gold. Soldiers with halbert and shield. (2) Below. Half-length prophets point up.

41. *Compline.* Coronation of Virgin by an angel. Virgin seated on throne with Christ crowned with orb; drapery behind, red angels behind it. Three in foreground facing Virgin. Frame: two pelicans and two angels.

42. *Obsecro te, Domina.* Full-page. Pietà. Virgin. John takes off crown. Magdalene with casket, weeps; to right kneels the lady, owner of the book, in black. Behind is Calvary with three crosses, the thieves still hanging with broken legs. On frame, (1) *white,* two women praying: (2) gold statues of prophets, one with nails, the other with pincers. Below five medallions of angels adoring.

43. *O intemerata,* in text, half-length. Virgin crowned with flowers. Christ sucking. Four medallions, (1, 2) above, gold on blue, gold on purple, angels with zithers, half-length. (3, 4) Larger, coloured. Angel with harp, half-length; one with lute, half-length.

44. *Vij Psalms. Large.* Bathsheba sits washing feet in tank round fountain. David crowned, looks from window. Maid seated with flowers behind. Frame, two women.

45. *Officium mortuorum.* Three knights on horseback affrighted at sight of three black corpses, skeletons, one with stick, gesticulating. Dog barks at them. Apse of church and landscape. In the middle a churchyard cross crucifix. Frame. 1. Two white shrouded corpses. 2. Death black in shroud. 3. A woman, haggard, arguing. Famine. 4. Below. Two half-length women, between them half-length Death talking, all in niches.

46. Initial to *Dilexi.* Half-length of David, looking to left.

[Fw. 122. Searle 59.]

## 112. Horae.

Vellum, 8 × 5¼, ff. 128, 19 lines to a page. Cent. xvi (1510–20). Acquired in 1814.

*Collation:* $a^6$ $b^6$ (wants 6 blank) $c^8$—$f^8$ $g^6$ $h^4$ $i^6$ $k^8$ $l^6$ $m^8$—$o^8$ $p^{8+1}$ $q^6$ $r^6$ $s^4$ $t^6$.

Contents:


| | |
|---|---|
| Kalendar in French (black and red, not full) | f. 1 |
| Sequences of the Gospels | 7 |
| Hours of the Virgin | 12 |
| Hours of the Cross | 54 |
| Hours of the Holy Ghost | 57 *b* |
| Seven Psalms and Litany | 60 |
| Office of the Dead | 74 |
| Obsecro te | 106 *b* |
| Memoriae | 109 |
| French poem on S. Margaret, '*Apres la saincte passion*' | 113 |
| xv Joys and vii Requests in French | 120 |

The name A. R. Thierry is on the fly-leaf (cent. xvii).

The use is of Châlons-sur-Marne. The Kalendar has in red, S. Remy (Jan.), and in black S. Faron (twice), Memer (May 11), Didier, Syra, Basolus Abb., Hubert, Mathurin. In the Litany: *Confessors*, Memmius, Alpinus, Hubert, Lupus: *Virgins*, Gertrude, Geneviève, Juliana, Aragondia, Poma.

The binding is the original one, of leather stamped with a dolphin, a sturgeon, and other patterns, of early design.

The pictures are very bad.

No. 1. *Sequentia of S. John. In text.* John writes In principio erat V. Eagle with ink-pot.

2. Matthew, *in text.* Writes at desk. Angel holds open book.

3. Mark, *in text.* Writes at desk. Winged lion.

4. *Large. Hours of B. V. M. Matins.* Annunciation. Angel with sceptre. Dove on ray.

5. *Lauds.* Salutation. Two figures. Landscape.

6. *Prime.* Mary and Joseph adore. Ox and ass. Rays above.

7. *Tierce.* Three shepherds, two kneel. Gold angel in air, with scroll.

8. *Sext.* Three kings kneel. No gold offered.

9. *None.* Presentation. Joseph nimbed. Simeon mitred and nimbed holds cloth.

10. *Vespers.* Flight with Joseph, not nimbed.

11. *Compline.* Coronation by angels. Virgin kneels before Father throned, with tiara and orb.

12. *Hours of the Cross.* Crucifixion, between Mary and John. Title. Sun, moon, skull and bones.

13. *Hours of the Holy Ghost.* Pentecost. Virgin on high seat. Dove over her. Apostles seated round.

14. *Vii Psalms.* Bathsheba naked in fountain. David crowned at window.

15. *Officium mortuorum.* Job on dunghill, wife mocks him. Devil horned stands by: God with crown and orb in heaven.

16. *In text. Obsecro te, Domina.* Half-length Virgin; below, two angels praying.

17. — *Memoriae.* Peter (key) and Paul. Sword and open book.

18. — Nicholas, bishop. Pastoral staff. Three boys in tub.

19. — Rochus, pilgrim. Dog, wound, angel.

20. — Remigius, bishop. Pastoral staff, gloves.

21. — Anne seated. Virgin reads from book on her knee.

22. — Barbara, palm, tower near.

23. — Apollonia, pincers, open book.

24. *Large.* Prefixed to a French poem on S. Margaret. Margaret emerges from dragon's back in a chamber with large windows.

25. *In text. Xv Joys.* Virgin and Child in rayed glory.

26. — *Vii Requests.* Christ in mantle shewing his wounds.

[Fw. 107. Searle 61.]

## 113. Horae.

Vellum, $7\frac{3}{4} \times 5\frac{1}{2}$, ff. 111, 20 lines to a page. Cent. xvi (1510). Acquired in 1812, marked '20 Guineas.'

Contents:


| | |
|---|---|
| Kalendar in French, blue, red and gold | f. 1 |
| Sequences of the Gospels | 7 *b* |
| Obsecro te | 12 |
| The Passion according to S. John | 16 |
| Hours of the Virgin | 25 |
| Hours of the Cross | 57 |
| Hours of the Holy Ghost | 59 *b* |
| Seven Psalms and Litany | 62 *b* |
| Office of the Dead | 73 *b* |
| Salve Regina | 96 |
| Memoriae | 97 |


*Collation:* $a^6$ $b^8$ $c^{10}$ $d^8$ $e^8$ etc.: the last leaf is gone.

The use is Roman.

In gold in the Kalendar, SS. Didier, Claude, Medard, Philibert, Lupus. In the Litany: *Martyr*, Benignus. Probably the provenance is Dijon.

The pictures are remarkable, though rather crude. There is a distinct likeness to No. 73, also a Dijon MS: the same writing, the same fondness for blue distances, and the same peculiar arrangement of pictures in the border.

No. 1. *a. January.* Drinking in room with fire. *b. Aquarius.* Naked, golden-haired, with two pitchers, on pavement. The sign of the zodiac is, throughout, on the right.

2. *a. February.* Three labourers digging in field. *b.* Pond with *Pisces.*

3. *a. March.* Three men pruning vines. *b.* Taurus, a white bull, not *Aries*, approaching them.

4. *a. April.* Long-robed youth and maid in meadow. *b. Taurus* approaching.

5. *a. May.* Youth riding, booted, through water, and carrying a small green tree. *b. Gemini* kissing by grove.

6. *a. June.* Man carries sheep on shoulder. *b.* Pond with two crayfish (*Cancer*).

7. *a. July.* Four mow hay. *b. Leo* approaching from *R.*

8. *a. August.* Two reap. *b. Virgo* sits on doorsteps.

9. *a. September.* Sowing and hoeing. *b. Libra* above a counter, behind which sits a woman spinning.

10. *a. October.* Treading grapes in tub. *b. Scorpius* in meadow.

11. *a. November.* Beating trees for pig. *b. Sagittarius.* Centaur with two legs of a lion, shooting backward on a hillock.

12. *a. December.* Taking bread out of oven. Loaves on table. *b. Capricornus* in field.

13. *Sequentia of S. John. Half-page.* John writing on isle. Angel in a glory

blows a trumpet into his ear; he looks up to *L*. *Border*, *a*. John with cup and dragon. *b*. Four apostles in boat on water. Christ, wearing a hat, on the shore.

14. *In text*. Luke writes. Ox head. *Border*. Prophet with scroll, with sham Hebrew letters.

15. *In text*. Matthew writes. Angel with ink.

16. — Mark writes. Lion.

17. *Half-page*. *Obsecro te Domina*. Pietà, John and Magdalene and others. Thieves on crosses behind and landscape. *Initial*. Virgin and Child. *Border*. Youth with cross: weeping youth. Half-lengths in landscape.

18. *Full*. *Passion acc. to S. John*. Agony. Cup on rock. Three apostles sleep.

19. *In text*. Kiss of Judas. Peter sheathes sword. Malchus in armour on ground, healed. Soldiers behind.

20. *In text*. Christ with hands bound before Annas. Soldiers behind.

21. — Christ with hands bound before Caiaphas. Soldier smites him. (The High Priest has two different costumes in 20 and 21.)

22. *In text*. Before Pilate. Soldiers hold his arms.

23. — Two tormentors press the crown of thorns on to his head.

24. — Before Pilate, seated blindfold. Buffeted by two soldiers.

25. — Bears cross. Three soldiers.

26. — Crucified, between Mary and John.

27. — Deposition. Two men and Virgin.

28. — Entombment. John, Virgin and another.

29. *Hours*. *Matins*. Half-figures. Annunciation. *Scr*. AVE—TEC. Virgin seated, hands joined. Angel kneels with sceptre and scroll, points to dove coming on ray from the Father in glory, outside the arched doorway. *Border*. Choir of angels, and below, landscape. A bit of border cut from another MS is pasted on the lower margin.

30. *Lauds*. *Salutation*. Two half-figures in wooded field.

31. *Prime*. Mary and Joseph adore the Child; the ox and ass worship outside. A winter night. Rays from above. *Below*. Two shepherds warmly clothed and gloved look up. A winter night, sheep feeding.

32. *Tierce*. Two shepherds gloved look up at angel with *scr*. GLORIAINE in a gold break in the clouds. *Below*, two shepherds and woman, one with bagpipe, join hands to dance. A lamb capers, and sheep feed.

33. *Sext*. Adoration of kings, one black (his tunic has AVE on it), star above. Ox in border. *Below*. Cavalcade, three kings ride together. Star.

34. *None*. Presentation. Christ naked stands on altar. Symeon nimbed, in chasuble, crosses his arms on his breast. Maid and one assistant man.

35. *Vespers*. Flight, three angels follow. *Below*. Massacre of Innocents before Herod throned. Two soldiers, one mother, three children.

36. *Compline*. Christ on throne crowns the kneeling Virgin. Two angels watch. Rays from above. *Initial*. Angels.

37. *Horae de S. Cruce*. Crucifixion, with title. The Virgin swoons, and John supports her. *R*. Centurion on horse, and soldiers.

38. *Horae de S. Spiritu*. Virgin and Apostles kneel by desk facing left. Dove enters from without on ray.

39. *Vij Psalms*. David crowned and armed kneels by palace. Harp on ground. Rays from left. *Below*, Goliath prostrate. David approaches with sword, sling on arm.

40. *Officium mortuorum.* Three knights ride, near a churchyard cross: black skeleton with dart and shroud seizes the bridle of the first: the two other skeletons look on from a churchyard on a hillock. *Below.* Job on ground. Three friends and wife (or Elihu) kneel by him. House behind.

41. *In text. Salve Regina.* Virgin and Child. Half-length in glory.

42. *Full-page.* Michael with sword over head, cross-staff and gold armour and diadem with cross, stands on two ragged devils; others all round.

43. *Full-page.* John the Baptist standing on an eminence in hilly landscape with water. A nimbed lamb holding cross and banner is in his arms.

44. *Full-page.* John the Evangelist: tapestry and landscape behind: holds cup and dragon.

45. *Full-page.* Peter and Paul. One with key and book, the other with sword in wooded landscape.

46. *Full-page.* James as pilgrim, short robe, hat, open book and stick, in hilly country.

47. — Andrew under architecture, book and saltire cross.

48. — Christopher carrying Christ near water. Hermit kneels on *R.* bank with lantern.

49. — Stephen under architecture, open book, palm. Stone on head. Deacon.

50. — Sebastian bearded, tied to tree, pierced by two archers.

51. — Nicholas, bishop. Pastoral staff: under architecture, blessing three boys in tub.

52. — Anthony and Paul in black habits over their bare bodies sitting by cell with books open, praising God. A raven flies down with a loaf.

53. *Full-page.* Anne seated. Virgin at her knee pointing at a book with gold stylus.

54. — Katherine crowned, kneeling. Behind her hail falls on wheels and on three tormentors.

55. *Full-page.* Magdalene with coif and casket in landscape.

56. — Barbara with palm and open book by tower.

57. — Geneviève, candle, angel, devil with bellows, open book, under architecture.

[Fw. 29. Searle 73.]

## 114. Horae.

Vellum, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 115, 19 lines to a page. Cent. xvi (1500–10). Acquired in 1814. Binding, old purple velvet.

*Collation:* $a^6$ $b^6$ $c^8$ $d^4$ $e^8$ $f^6$ $g^8$—$k^8$ $l^4$ $m^8$—$p^8$ $q^8$ (+ 8*).

Contents:

Kalendar in French (in red, blue, and gold) . . . . . f. 1
Sequences of the Gospels . . . . . 13 *b*
Obsecro te . . . . . 18 *b*

| | |
|---|---|
| Memoriae | 26 |
| Hours of the Cross | 33 |
| Hours of the Holy Ghost | 36 |
| Hours of the Virgin | 39 |
| Seven Psalms and Litany | 75 |
| Office of the Dead | 90 |

The use is Roman.

In the Kalendar in gold, S. Didier, Claude, Medard, Philibert, Benigne. In the Litany, S. Benignus, *Martyr;* S. Julian, *Confessor.* S. Benignus is of Dijon, and this is most likely the provenance of the MS.

The work is very bad except in the smaller pictures.

No. 1. John sits writing with pen and style. Landscape. Rays from right. No eagle.

2. *In text.* Luke sits writing, winged ox.

3. — Matthew sits writing. Angel kneels with inkstand.

4. — Mark sits writing, by winged lion.

5. *Obsecro te, Domina. In text.* Virgin and Child seated in garden.

6. *Dne ihu xpe adoro te. In text.* Mass of Gregory, with acolyte, with aspergillus, tiara on altar. Christ in tomb. Cross.

7. *In text.* Barbara. Palm, open book, by tower.

8. *Full-page.* John the Baptist with lamb on open book. Trees.

9. — Christopher carries Christ, with orb. Hermit before cell with lantern.

10. — Nicholas, bishop, with open book, raises hand over three boys in tub. Shamefully bad.

11. *Full-page.* Katherine, wheel and open book. Maxentius crowned, with sceptre at her feet. Blue and gold ground.

12. *Full-page.* Sebastian at tree, pierced by two archers. Landscape.

13. — Margaret. Cross. Joined hands. Green dragon curls round feet.

14. — Magdalene. Open book and casket. Trees behind.

15. *Half-page. Hours of Cross.* Christ crucified between Mary and John.

16. — *Hours of the Holy Ghost.* Pentecost with Virgin and John. They kneel, facing *R.* Dove rayed in air.

17. *Hours of B. V. M. Matins.* Annunciation. Scroll. AVE MARIA. The Virgin seated, with book on knee. Curtain behind.

18. *Half-page. Vij Psalms.* David, seated in garden, harping. Half-length. Christ in glory with sword and orb.

19. *Half-page. Officium Mortuorum.* Priest with book and cross-bearer. Skull and bone at their feet. Mourners, a black mass, on *R.* Church behind.

[Fw. 84. Searle 67.]

## 115. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{4}$, ff. 120, 20 lines to a page. Cent. xvi (1500). Acquired in 1810.

Contents:


| | |
|---|---|
| Kalendar in French (black and red, not full) | f. 1 |
| Sequence of the Gospel of S. John | 13 |
| The Passion according to S. John | 24 *b* |
| Obsecro te | 27 *b* |
| O intemerata | 30 *b* |
| Stabat Mater | 32 *b* |
| Hours of the Virgin (Roman use) | 80 *b* |
| Hours of the Cross | 84 *b* |
| Hours of the Holy Ghost | 89 *b* |
| Seven Psalms and Litany | 103 *b* |
| Office of the Dead | 117 *b* |
| Memoriae | |


*Collation:* $a^8$ $b^4$ $c^8$ $d^8$ $e^{10}$ $f^8$—$m^8$ $n^6$ $o^8$ $p^8$ $q^4$.

The use is Roman. The provenance is Troyes. In the Kalendar in red are S. Savinian (his Transl. in black Mar. 2), S. Helen, S. Mastidia, S. Lupus: in black, SS. Savine, Juliana, Eutropius, 'Falle' Abb. May 16, Syra V. M., Andochius and companions (Saulieu), Savinian and Potentian, Aderal C. Oct. 20.

The pictures are coarsely done.

The binding is old red morocco handsomely tooled.

No. 1. *Sequentia:* of S. John. John writing. Angel with ink. Eagle. Rays above.

2. *Passion acc. to S. John.* Christ bearing cross. Soldiers precede, and others follow out of gate.

3. *Hours of B. V. M. Matins.* Annunciation. Dove on ray. Both kneel.

4. *Lauds.* Salutation. Two figures. Elizabeth at door, old.

5. *Prime.* Mary and Joseph adore. Ox and ass. Trees near.

6. *Tierce.* Two shepherds (with bagpipe and stick) come to adore; yellow angel above with scroll 'glo.' Mary, Joseph, and Christ.

7. *Sext.* Adoration of kings. Two stars. The Virgin is suckling Christ.

8. *None.* Presentation. Simeon behind table with cloth, on which is basket of doves. Virgin kneels. A maid and a man.

9. *Vespers.* Flight. Trees bending. Stream in front with plank across it.

10. *Compline.* Virgin crowned, kneels to Christ throned, crownless. Red angels to her right adore.

11. *Hours of Cross.* Crucified between Mary and John. Sun and moon.

12. *Hours of Holy Ghost.* Pentecost, with Virgin; all kneel, facing left. Dove rayed.

13. *Vij Psalms.* David in mantle and ermine kneels in open air. A red angel in air comes from left, bearing sword.

14. *Officium Mortuorum.* Job on dunghill. One friend argues with him.

[Fw. 48. Searle 38.]

## 116. Horae.

Vellum, $9\frac{1}{2} \times 6\frac{1}{2}$, ff. 157 + 3 blank, 21 lines to a page. Cent. xvi (1500–5). Acquired in 1812.

Contents:

| | |
|---|---|
| Kalendar in black and red | f. 1 |
| Sequences of the Gospels | 7 |
| The Passion according to Mt. Mc. Jo. | 11 |
| Hours of the Virgin, of the Cross, of the Holy Ghost, and of the Conception, intermingled | 39 |
| Seven Psalms and Litany | 90 |
| Office of the Dead | 102 |
| Memoriae ('suffragia') | 127 |
| Prayers in Latin for the day, at Mass, etc. | 145 *b* |
| Seven prayers of S. Gregory, etc. | 152 |

*Collation:* $i^6$ $a^8$ $b^8$ $c^6$ $d^8$ $e^8$ (wants 3) $f^8$ $g^8$ $h^8$ $i^6$ $k^8$ (wants 6) $l^8$—$p^8$ (wants 7) $r^8$—$u^8$ + 2 blank.

*Marks of ownership.* On the fly-leaf is 1732...CK. On the binding are the Duke of Roxburgh's arms.

The use is Roman. In the Kalendar in red SS. Claudius and Pontianus.

In the Litany, *Confessors,* Maturin, Claudius, Rochus, Gengulfus (Toul and N. E. France), Bonaventura, Bernardin. *Virgins,* Clara, Eugenia, Elizabeth.

SS. Pontianus and Eugenia are both Italian. Otherwise the provenance is to me not clear.

The lost leaves are at the end of the Passion, Front. to Tierce and Compline of the Virgin, and Front. to Memoriae.

There is a good deal of white ornament on gold in the borders. Both these and the pictures shew strong Renaissance and Italian influence. The book is very remarkable.

No. 1. *Sequentia of S. John. Half-page.* John writing. Angel behind points to a gold figure of the Virgin in sky. Eagle with ink-pot. Landscape with bridge, castles and figures.

MS. 116 – Nº 13.

2. *In text.* Luke at desk in room by window.

3. — Matthew at desk. Angel behind him to whom he turns.

4. — Mark looks at pen; at desk with scroll on table. Lion holds book, sitting up.

5. *Passio sec. Mattheum. Half-page.* The agony. Three apostles. Peter with scimitar. John with book, asleep, in front. Rock in centre with cup. Angel flies down with cloth; to right of the rock Judas with bag, yellow hair, and under robe. Soldiers.

6. *Passio sec. Marcum.* Jesus dragged away bound; face bleeding. Men pull at his hair and robe. Judas stands looking on, in white with bag. Peter cuts off Malchus' ear.

7. *Passio sec. Johannem.* Pilate washing hands. Christ in purple and crown of thorns: rope round neck, pulled by man. A man (? messenger from Pilate's wife) plucks Pilate's sleeve.

8. *Half-page. Matins B. V. M.* Annunciation. Angel with sceptre. Virgin under pillared canopy. Father in sky. Dove on ray. Landscape with church. Scr. AVE—PLENA, and genii on frame.

9. *Lauds. Full.* Salutation. Angel with Virgin. Maid with Elizabeth. Rays above. Bridge in landscape.

10. *Horae de Cruce.* Christ crucified with thieves. Side wounded. The legs of the thieves bleeding. Magdalene at foot of the Cross. Virgin on ground. *L.* John, three women, Longinus. *R.* Centurion with Jew. Soldiers.

11. *De Conceptione.* Meeting of Joachim and Anne before gold gate. In background angel in air with scroll. Joachim among sheep. A shepherd on the ground.

12. *Prime B. V. M.* Mary and Joseph (beardless) adore the Child. Three angels. Ass. Hayrack. Two shepherds enter stable. Rays in air.

(*Tierce gone.*)

13. *Full-page. Sext. Rt.* SALOMON under pillared canopy, sceptred. Three councillors. *L.* Queen of Sheba (R. SABBA) and two maids before him; behind a cavalcade with horses and three camels. River with boats.

14. *Full. None.* Presentation. Maid, Joseph with doves, Anna with candle. Symeon not mitred, but nimbed, behind altar. Two acolytes, one with book.

15. *Vespers.* Repose. Virgin and Child sit under rock. Two angels; one gives Christ a strawberry on a stalk, the other has basket of doves. Baggage on ground. Behind, a bridge. Joseph on it waters ass. Soldiers on horses and one on foot come round corner.

16. *Half-page. Vij Psalms.* David kneeling near a palace. Harp and sceptre on ground. Nimbed angel in air with sword and two darts. Ray in air.

17. *Officium Mortuorum.* Raising of Lazarus. Peter looses him (old). Mary wipes her eyes. Martha and apostles behind. Jews on balcony of house.

18. *In text. Oratio ad filium.* Christ in tomb stands between two angels, holding white cloth before him.

19. *In text. Or. de sancta facie.* The Veronica. Face rayed, with crown of thorns on cloth. Blue and gold ground.

20. *In text. Obsecro te, Domina.* Virgin and Child throned in room, with large window and landscape seen through.

21. *In text. Stabat Mater.* Pietà below cross. Two figures. Landscape.

22. — Michael with leg armour, surcoat, scales, and cross-staff, stands on dragon in landscape.

23. *In text.* John the Baptist in paved enclosure. Lamb with cross on book. Landscape.

24. *In text.* John the Evangelist seated. Cup and dragon. Landscape.

25. — James the Great; hat on back; open book; in paved room with window.

26. *In text.* Stephen; open book; stone on head; stones in garment; paved room with window. Stole on arm.

27. *In text.* Lawrence. Open book and gridiron; paved room. Deacon.

28. — Christopher, carries Christ with orb. Staff, rocky bank.

29. — Sebastian, young. Five arrows in him, bound to post in paved enclosure. Landscape behind.

30. *In text.* Nicholas, bishop, pastoral staff in paved room, blessing three boys in a tub.

31. *In text.* Claudius, bishop, pastoral staff, blessing in paved room with window.

32. — Anthony sits with open book on knee, and crutch stick, in porch. Hog behind, black hood, brown habit.

33. *In text.* Rochus in paved enclosure. He is a pilgrim with hat and staff. Angel shews the wound. Dog springs up.

34. *In text.* Jerome kneels before altar with crucifix in landscape. Breast bleeding, stone in hand. Book on ground. Lion behind.

35. *In text.* Anne in chair. The Virgin reads open book at her knee. Paved room with window.

36. *In text.* Magdalene. Paved enclosure. Rich dress. Casket.

37. — Katherine, paved enclosure, sword, book, and crown. Emperor with crown and sceptre on ground; wheel.

38. *In text.* Margaret. Paved room. Rays above. Looks up. Cross in hand, she emerges from back of dragon.

39. *In text.* Barbara. Paved, windowed room. Seated, with palm and open book. Tower by her (inside the room).

40. *In text.* Apollonia. Paved, windowed room, open book, pincers.

41. *Half-page. Vij. Prayers of Gregory.* Mass of Gregory. Christ in tomb (large) behind altar; rayed; shews wounds. Gregory stands before altar, on which are chalice and book. Two acolytes kneel with candles. Four men kneel behind, one a cardinal. Pillared church.

42. *In text. Oratio die Sabbati.* Annunciation. Pillared room. Virgin under canopy. Angel in white with sceptre. Rays above.

43. *Prayer of Bernard* (*ante ymaginem Saluatoris*). *O Bone Jesu.* Room with table and window. Christ on table, held by Virgin. Tapestry behind her. Before the table Bernard in white, pastoral staff, nimbed.

[Fw. 131. Searle 79.]

## 117. Horae.

Vellum, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 220, 15 lines to a page. Cent. xv (1490–1500). Acquired in 1811.

Contents:


| | |
|---|---|
| Kalendar in French (in red, blue, and gold) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 19 *b* |
| O intemerata | 23 *b* |
| Hours of the Virgin | 29 |
| Seven Psalms and Litany | 107 |
| Hours of the Cross | 126 |
| Hours of the Holy Ghost | 135 |
| Office of the Dead | 142 |
| xv Joys and vii Requests in French | 194 *b* |
| Memoriae | 204 *b* |
| Prayers, etc. in French in a later hand | 216 |


*Collation:* $a^{12}$ $f^{8}$—$m^{8}$ $n^{6}$ $o^{8}$—$aa^{8}$ $bb^{4}$ $cc^{10}$ $dd^{2}$ $ee^{2}$.

There seem to be no marks of ownership.

The use is Parisian. S. Marcel is in gold in the Kalendar, and S. Geneviève is invoked in the Litany: there are *Memoriae* of SS. Achasius and the 10,000 Martyrs and of S. Ursula and the 11,000 Virgins. Mediocre work.

Handsome tooled binding. French, cir. 1790.

No. 1. *Sequences of the Gospels. Full-page.* John on island, writes. Eagle with ink-pot in beak. There are *blue* trees in the background.

2. *Sequences of the Gospels. In text.* Luke. Scroll on lap, book on desk, winged ox.

3. —— Matthew, book on lap, angel kneels with ink.

4. —— Mark holds his pen above his head. Lion.

5. *Obsecro te.* Virgin and Child throned in room.

6. *O intemerata.* Virgin and Child. Angel stands playing guitar. In a room.

7. *Matins of B. V. M.* Annunciation. Angel kneels with sceptre. Virgin at prayer. Curtained canopy.

8. *Lauds.* Salutation. Attendant with basket of doves. City gate in distance.

9. *Prime.* Mary and Joseph adore the Child. Joseph with lantern. Ox and ass.

10. *Tierce.* Angel. Scroll illegible. Two shepherds.

11. *Sext.* Adoration of kings. Star. Box of silver and gold.

12. *None.* Presentation. Simeon nimbed. Joseph with candle, gives something to the maid, who also has a candle.

13. *Vespers.* Flight into Egypt, with a maid following. Idol falls in background.

14. *Compline.* Coronation of the Virgin by angel. Another behind her. God in triple crown, with orb. Gold flames above.

15. *Vii Psalms.* David kneeling at desk on table. Harp by him. God seen over the table.

16. *Matins of the Cross.* Crucifixion. Sun, moon, title. Centurion. Virgin swooning. John.

17. *Matins of the Holy Ghost.* Pentecost. Virgin. John and Peter kneeling. Dove enters through a window.

18. *Vigil. Mort.* Burial of corpse in churchyard. Priest with spade.

19. *Xv. Joys.* Virgin and Child seated. Curtained canopy. Angel with guitar. Another behind.

20. *Vii Requests. Doulz dieu.* The Trinity. The two Persons in human form and the Dove, under canopy. The Son has a cross, the Father an orb and book.

[Fw. 14. Searle 41.]

## 118. Horae.

Vellum, $7\frac{1}{2} \times 5$, ff. 226 + 2 blank, 24 lines to a page. Cent. xvi (1500–10). Acquired in 1815.

*Collation:* $a^6$ $b^{10}$ $c^4$ $d^{12}$ $e^4$ $f^{12}$ etc.

Contents:

| | | |
|---|---|---|
| Kalendar in Latin (black, red, gold, and blue) | | f. 1 |
| Sequences of the Gospels | | 13 |
| Passion according to S. John | | 17 |
| Hours of the Virgin according to Paris use | intermingled | 23 *b* |
| Hours of the Cross | intermingled | 23 *b* |
| Hours of the Holy Ghost | intermingled | 23 *b* |
| Seven Psalms and Litany | | 73 *b* |
| Office of the Dead | | 88 |
| Commendationes animarum | | |
| Prayers to the Trinity (Memoriae) | | 119 |
| Prayers to the Virgin | | 135 |
| O intemerata | | 141 |
| Memoriae | | 154 |
| Prayers for the day, and at mass | | 208 |

A leaf is lost after f. 134. (Front. to *Obsecro te.*)

The use is of Paris. The Litany invokes *Martyrs:* SS. Eutropius, Quiriacus, Lambert, Clarus: *Confessors:* Marcellus, Landericus, Claudius, Guillermus, Fiacre, Mathurin, Lupus, Yvo, Rochus: *Virgins:* Geneviève, Auia, Oportuna.

The pictures are very good and careful, though late, and the writing is beautiful.

The Kalendar has 3 lozenge-shaped pictures to each month.

| | | |
|---|---|---|
| 1. | *January.* | *Poto.* Sits and drinks. |
| 2. | | Aquarius. Child with pitcher. |
| 3. | | Child with windmill represents 'Six premiers ans.' |
| 4. | *February.* | *Ligna cremo.* Warms himself. |
| 5. | | Pisces, in landscape. |
| 6. | | Boy taught to read. 'Six d'après l'esprit s'ouvre.' |
| 7. | *March.* | *De vite superflua demo.* Prunes vines. |
| 8. | | Aries, hornless. |
| 9. | | Youth plays guitar under tree. |
| 10. | *April.* | *Do gramen gratum.* Two girls with flowers. |
| 11. | | Taurus. |
| 12. | | Youth and maid exchange flowers. |
| 13. | *May.* | *Michi flos seruit.* On horse with a girl behind him. |
| 14. | | Gemini half-length in a bush, boy and girl. |
| 15. | | Knight armed on horse. |
| 16. | *June.* | *Michi pratum.* Mowing. |
| 17. | | Cancer. A crayfish. |
| 18. | | Youth and maid married by priest. |
| 19. | *July.* | *Fenum declino.* Reaps. |
| 20. | | Leo. |
| 21. | | Reading a book at desk. |
| 22. | *August.* | *Messes meto.* Threshes with a flail. |
| 23. | | Virgo, with palm. |
| 24. | | Man with money-bag. |
| 25. | *September.* | *Vina propino.* Treads grapes. |
| 26. | | Libra. Hand holding scales. |
| 27. | | Man with pouch, attended by a servant. |
| 28. | *October.* | *Semen humi jacto.* Sows. |
| 29. | | Scorpius. |
| 30. | | Man and wife at feast. |
| 31. | *November.* | *Michi pasco sues*, beating oaks for pigs. |
| 32. | | Centaur. |
| 33. | | A man gives alms. |
| 34. | *December.* | *Michi macto*, kills a pig with a knife. |
| 35. | | Capricorn. |
| 36. | | Old man in chair at fire. |

37. *Sequentia* of S. John. Full page, gold border with Cupids. John on island with eagle writes IN PRINCIPIO ERAT VERBUM. Trinity in the sky, with book. Two prophets half-length, holding the text of the page.

38. *In text.* *Lucas* in cap, writing in a room, winged ox.

39. *Mattheus* in hat, at desk. Angel holds book to copy.

40. *Marcus* copies scroll from a book on desk. Lion.

41. *Passio sec. Joh.* Title page. '*Ecce Homo*' on steps in portico. Pilate, Christ, and another above, the Jews below. In a prison grate at side of stairs is BARRABAS, half-length, leaning on sill : a Cherub holds the text of this page.

42. *Title to Hours of B. V. M.* Full-page. Joachim and Anne meet at golden gate. Two half-length prophets below.

43. *Matins.* Birth of Virgin, half-length prophet below holding the text.

44. '*In Laudibus.*' Marriage to Joseph, who has flowering rod. Suitors with rods. Statue of Jew in the gold border.

45. *Matins of Cross.* Betrayal. Kiss. Christ holds the ear of the prostrate Malchus. Peter sheathes his sword. Flaming cressets.

46. *De S. Spiritu.* Annunciation. Gabriel kneels with sceptre. The Father above. Son (infant with rays) and Dove descend. Second angel holds back curtain. Statues in the border.

47. *Prime B. V. M.* Nativity. Joseph and Mary adore Child, who lies on a wicker manger. Ox and ass adore. Two shepherds and angel in background. Two prophets half-length in border, one has PVER NAT on scroll.

48. *Prime of Cross: in Text.* Christ before Pilate, half-lengths.

49. *Prime of the Holy Ghost: in Text.* Ascension, with Virgin, half-lengths.

50. *Tierce of B. V. M. Full-page.* Flight. Idol falls. Man reaping corn. Soldiers pass him. Statues in border.

51. *Tierce of Cross: in Text.* Christ crowned with thorns. Two men with poles, half-lengths.

52. *Tierce of Holy Ghost: in text.* Pentecost, with Virgin, half-length. Dove with rays.

53. *Sext B. V. M. Full-page.* Virgin weaves under canopy. Child Christ stands by wool basket. Joseph planing behind. Reliefs on wall, man and lion. Angels and priests in border.

54. *Sext of the Cross: in text.* Nailing of the left hand and feet to cross, half-length.

55. *Sext of the Holy Ghost: in text.* Three pairs of apostles, going off different ways.

56. *None B. V. M. Full-page.* Christ bearing cross. Virgin, two women, and John follow. Many soldiers. Buildings behind.

57. *None of the Cross: in text.* Christ on the Cross. INRI. Longinus piercing Christ's side points to his own eye. Centurion on horse points up : half-lengths.

58. *None of the Holy Ghost: in text.* Dove nimbed in the midst of flames and rays.

59. *Vespers B. V. M. Full-page.* Death of Virgin. John with palm. Peter with crossed stole and aspergillum. ? Paul in front of bed.

60. *Vespers of the Cross: in text.* Deposition by two men, half-lengths.

61. *Vespers of the Holy Ghost: in text.* Dove over Virgin and apostles. Some with backs turned. Half-lengths.

62. *Compline B. V. M. Full-page.* Coronation, by two angels. A third kneels with the Virgin before Christ throned, with orb under canopy inscribed under edge REVM VOOWOXOX BUKILI.

63. *Compline of the Cross: in text.* Entombment, by Joseph and Nicodemus. Virgin, John, and another. Half-lengths.

64. *Compline of the Holy Ghost: in text.* Christ on a rainbow, his feet on the globe. Two trumpet-angels. Men and women rising from graves.

65. *Title to Seven Psalms. Full-page.* David at a window sees Bathsheba washing at fountain. Inscribed INV. VIDET. Knights tilting in the background. Statues and a prophet on border.

66. *Seven Psalms. Full-page.* David kneels at door of cave. Harp by him. Christ half-length with orb in sky.

67 and 68. *Title and Frontispiece to Vigils of the Dead. Full-page.* Border of skulls, ribs and cross-bones, which at the bottom make the figures XI. XII. IV ⅄ XII. X̄A̲ x̲

The first page shews the three knights fleeing on horseback with their dog. A churchyard cross on *R*. On the second page the Three Dead, half-skeletons with hair, and

stained white shrouds, make towards them, two with coffin lids, one with a scythe. On this page two most hideous cadavers hold a scroll on which is the text; one is male, the other female.

69. *Officium Mortuorum. Full-page.* Job on dunghill. Wife and three friends on *R.* In the border to *R.* a monk reading in a cloistered churchyard. Skulls above. Below a corpse in a winding-sheet.

70. *Memoriae.* The Trinity. The Three Persons, as men, hold respectively a cross, a dove, which he caresses, and an orb. The Evangelists holding names in French at corners. Background of angels.

71. *In text.* The Father seated crowned, with book. Half-length angels behind.

72. — The Son, with orb, in landscape. Half-length.

73. — The Holy Ghost. Dove in a yellow glory with rays.

74. *O Dne Ihu Xpe. Full-page.* S. Gregory's Mass. Two acolytes. Two other religious, and one layman. Christ crowned with thorns stands in tomb over the altar, his side bleeding into the chalice.

Emblems: Cross, title, nails, pincers, hammer, spear, reed, sponge, tunic, column, scourges, sudarium, dice, thirty silver pieces.

75. *Salve sancta facies. In text.* Veronica holding the Holy Face. Half-length.

76. *De scā cruce.* Angel holds cross with title in a white cloth.

77. *De corona spinarum.* Angel holds crown of thorns in a white cloth.

78. *De reliquiis passionis. In text.* Emblems. Cross, title, crown, nails, dice, tunic, sudarium, pincers, hammer, scourge, ladder, spear, reed, sponge, column, cock, birch.

79. *Stabat Mater.* Pietà, with S. John. Half-length figures.

80. *Conception of the B. V. M.* Joachim and Anne meet. Half-length figures.

81. Presentation. Simeon, Joseph, Virgin and Christ. Half-length figures.

82. Annunciation.

83. Assumption. Four angels, full-length.

84. Birth of the Virgin. Half-length figures.

85. *Of S. Michael.* S. Michael and devil, with spear.

86. *Of the Guardian Angel.* Man kneels to guardian angel. Half-length.

87. *Of S. John Baptist. Full-page.* John preaches in wilderness. Christ and the apostles in the distance. John is saying ECE AGNVS DEI.

88. *ibid. Border, left.* The owner of the book, kneeling.

89. — *Below,* Herod and Herodias at the feast. Salome brings head of John the Baptist. Herodias points a knife at it.

90. *Of S. Peter. In text.* S. Peter with keys. Landscape. Half-length.

91. *Of S. Paul.* S. Paul. Sword, book.

92. *Memoriae. In text.* S. John the Evangelist, cup and dragon.

93. — James the Great. Staff, book.

94. — Andrew. Cross.

95. — Call of Matthew at receipt of custom. The two figures are half-lengths.

96. — Bartholomew. Knife, and skin over left arm.

97. — Innocents. A number of them nude on a cloud.

98. — Stephen, a stone on his head; palm, book.

99. — Clement. Triple crown; anchor.

100. — Lawrence. Palm and gridiron.

101. *Memoriae.* Vincent. Palm and book.

102. — Fabian, Pope, dove on his crown. A triple-crossed staff. Sits blessing.

103. — Sebastian at tree. Many arrows in him. Two archers.

104. — Christopher carrying Christ. Hermit and lantern behind. Christopher's staff buds.

105. *Memoriae.* Gervais and Protais. Deacons with palms. Tree, ? vessel of water by it.

106. — Seven sleepers lying in a cave. Two lie on their sides.

107. — Eustace, in river; on each bank a lion carries off a boy.

108. — George, on horse, spear in dragon's mouth. The princess kneeling.

109. — Adrian in armour, holds anvil: a lion by him.

110. — Eutropius. Bishop with crozier, blessing.

111. — Cosmas and Damian. Each with casket, one has an ermine scarf.

112. — Blasius. Bishop with crozier and wool-carder.

113. — Julian rowing Christ and a woman in a ferry-boat.

114. — Victor. Soldier with flag and shield.

115. — Clare. Bishop with crozier blessing. Old man approaches with a white cloth over hands.

116. *Memoriae.* Thomas, archbishop, with crosier blessing.

117. — Denis, carries his mitred head, between two priests, Rusticus and Eleutherius.

118. — Ypolitus, bound, pulled by horses, one of which only is seen: a tormentor is whipping it.

119. *Memoriae.* Maurice armed with flag among companions. On the hem of his robe is MORICE DANG(ERS).

120. *Memoriae.* Nicasius holds his mitred head, between two priests. Other figures behind.

121. — Achasius crowned with thorns, armed, holds T cross; he stands among a number of figures, one of whom has three nails.

122. *Memoriae.* Nicholas blessing three boys in tub.

123. — Martin dividing cloak with beggar.

124. — Germanus of Auxerre preaching to STA GENOVEFA and others.

125. — Germanus of Paris. Bishop with crozier blessing.

126. — Marcellus of Paris. Crozier and book; head of dragon or wolf behind.

127. — Landericus, with crozier, blessing.

128. — Anthony. T on blue cloak over black robe, book, stick; cell behind.

129. — Francis receives stigmata from six-winged Christ.

130. — Anthony of Padua. Friar hooded, with book.

131. — Benedict, black-hooded, beardless. Pastoral staff and book.

132. — Maurus, similar, but in landscape.

133. — Guillermus, black, unhooded, holds helmet and book. Landscape.

134. — Hylarius, with crozier, blessing. On architecture is written REUE RMVQI.

135. — Claudius, cross-staff, blessing a boy in tomb.

136. — Jerome, as cardinal, doctors the lion's paw: book-shelf and circular desk in two tiers.

137. *Memoriae.* Augustine, bishop, with pastoral staff, holds an Italian Trinity in his right hand.

138. *Memoriae.* Ambrose, bishop, stands at desk reading.

139. *Memoriae.* Gregory. His mass. The emblems are cross, nails, scourge, pincers, hammer, silver pieces, tunic. His tiara is on the altar. An acolyte attends.

140. *Memoriae.* Eligius. Bishop with hammer.

141. — Egidius in black, drawing an arrow out of the deer.

142. — Louis. King, two sceptres surmounted by a fleur-de-lys and a hand.

143. — Fiacre. Hermit, beardless, hooded, open book and crutch-stick. Cells among trees.

144. *Memoriae.* Mathurin in cope, blessing, holds vase. A small princess, kneeling. A devil flies away above.

145. *Memoriae.* Bernard in white among rocks, binding cord round devil's neck.

146. — Lupus, bishop : cross-staff, blessing.

147. — Alexius. A pilgrim lying under staircase.

148. — Yvo, in cap, black cape, white robe with black ermine-like pattern, white roll in hand, book in blue bag, on *L.* landscape.

149. *Memoriae.* Rochus, pilgrim, shewing sore on thigh. Angel, dog, and trees.

150. — Anne holds hand of little Virgin with book. Landscape.

151. — Magdalene, red tunic over blue, holds casket. Landscape.

152. — Mary of Egypt, clothed in hair, holds three loaves.

153. — Katherine crowned, book and sword.

154. — Margaret emerges, praying, from the back of the dragon in a room.

155. — Barbara holds tower. Landscape.

156. — Agatha tied to a post, her hands over head. A tormentor cuts off her breast. Governor behind.

157. *Memoriae.* Agnes. Open book. Lamb leaps up to her. Landscape.

158. — Geneviève. Open book and candle, which angel lights and devil blows with bellows.

159. *Memoriae.* Martha, head covered. Aspergillum. Leads dragon by blue band.

160. — Auia. The Virgin gives bread to her. She is a maiden looking out of prison window. The Virgin is attended by angel with napkin and flagon.

161. *Memoriae.* Elizabeth crowned, black Benedictine habit. Hands clasped.

162. — Cecilia, kneeling in bath tub, beheaded by executioner.

163. — Lucia half stripped, hands behind her, stabbed at waist by executioner. Landscape.

164. *Memoriae.* Oportuna. Abbess in black, pastoral staff, open book.

165. — Apollonia, open book, long pincers and tooth. Landscape.

166. — Eleven thousand Virgins. Ursula crowned. She and one other have open books. All have palms.

167. *Natiuitas Domini.* Mary and Joseph adore Child by stable.

168. Circumcision. Christ on table. Mary, Joseph, and priest nimbed.

169. *Epyphania.* Adoration of kings. Rays above.

170. Resurrection. Three guards. Christ steps from tomb. Lid of tomb lies across it at right angles. Small angel kneels on *R.*

171. Ascension with Virgin.

172. Pentecost. Virgin in foreground at desk with book. John and Peter visible. Dove, with wavy and straight rays proceeding from it.

173. *Corpus Christi.* Altar draped, with two candles and monstrance with host.

174. Transfiguration. Moses and Elias, half-length, on cloud. Christ in white, rayed. Three apostles, half-length, below.

[Fw. 124. Searle 37.]

## 119. Horae.

Vellum, $5\frac{1}{4} \times 3\frac{1}{2}$, ff. 224, 16 lines to a page. Cent. xv (1490–1500). Acquired in 1814.

Contents:

| | |
|---|---|
| Kalendar in French (blue, red, and gold) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 18 |
| O intemerata | 21 *b* |
| Hours of the Virgin | 24 |
| Seven Psalms and Litany | 92 |
| Hours of the Cross | 113 |
| Hours of the Holy Ghost | 123 |
| Office of the Dead | 131 |
| Memoriae | 189 |
| *Quicunque vult*, in a later hand | 218 |
| Prayers to S. Maxellendis, Virgin and Martyr[1] | 223 *b* |

*Collation:* $a^{12}$ $b^8$ (wants 1, 7, 8) $c^8$ (wants 1, 8) $d^8$ (wants 1, 2) $e^8$ $f^8$ (wants 7) $g^8$ $h^8$ $i^8$ $k^8$ (wants 1) $l^8$ $m^8$ (wants 3) $n^8$ etc.

Leaves are lost after ff. 12, 18, 24, 68, 85. (Sequence of S. John, of S. Mark, Matins, Sext and Compline of the Virgin.)

The use is Parisian.

The Litany invokes *Apostle*, S. Martial. *Martyrs*, SS. Eutropius, Quintin. *Confessors*, SS. Marcellus, Leobinus, Sulpicius, Leonard. *Virgins*, SS. Geneviève and Rhadegund. On the whole Chartres would satisfy these conditions.

The pictures are not very good, but very copious, careful and interesting. There are geometrical patterns in the borders.

No. 1. *January*. At table, with servant at bottom of page.
2. Two heads in gold, in the top border.
3. Jan. 1. *R.* from top. Circumcision of Christ, rubbed, half-length.
4. Jan. 3. S. Geneviève, half-length, with book and candle. More rubbed.
5. Jan. 6. Adoration of the Magi. Very much rubbed.
6. *Bottom*. Aquarius, a nude child empties pitcher into stream.
7. *Top*. Two heads, gold.
8. Jan. 22. *L.* from top. S. Vincent, deacon with book and palm.
9. Jan. 18. (*Cathedra Petri.*) S. Peter seated. Tiara, book, and key.
10. Matthew, book and spear.
11. *February*. Bottom, a man, back to table, sits at fire.

[1] I notice that the surname Macslan or Maslan is scribbled on the inside of the last cover.

12. Feb. 2. *R.* Presentation. Virgin, Simeon, Christ.
13. Feb. 3. Blasius, bishop, with pastoral staff and two fingers extended.
14. Feb. 5. Agatha. Book and pincers.
15. *Bottom.* Pisces. Landscape.
16. Feb. 22. *L.* S. Peter, as No. 9 (S. Peter's Chair at Antioch).
17. Feb. 24. Matthias with spear.
18. Feb. 27. 'Honorine,' book and palm.
19. *March.* Pruning vines.
20. Mar. 5. *R.* Adrian in armour, sword, anvil, and lion.
21. Mar. 12. Gregory. Christ standing in tomb over altar. Gregory has triple crown.
22. Mar. 17. Patrick. Bishop with pastoral staff.
23. *Bottom.* Aries in landscape.
24. Mar. 21. Benedict in black. Book and pastoral staff.
25. Mar. 25. Annunciation. Angel with sceptre. Rays.
26. Mar. 27. Leger, seated, naked, his hands locked in a fixed wooden bar across the front. Two executioners wound his shoulders.
27. *April. Bottom.* Youth with hawk, talking to maid. Half-length.
28. April 9. S. Mary of Egypt supported by four angels, as S. Mary Magdalene is often seen.
29. Jerome. Cardinal at desk.
30. ? Marcellinus and } Marcellus (?) Bishop, blessing.
31. Peter. Ap. 13. } Peter, as apostle with book and keys.
32. Ap. 23. George armed; banner, shield and dragon.
33. Ap. 25. Mark at desk.
34. Taurus.
35. *May.* Youth riding. Maid behind him.
36. May 1. James, hat and staff; and Philip.
37. May 3. Cross and title supported by two angels. Invention of the Cross.
38. May 6. John the Evangelist. Cup and dragon. Rubbed. S. John ante Port. Latin.
39. Gemini. Naked.
40. Honorine, open book.
41. 'Yves.' Cap, white robe, gold spots: arguing.
42. ? May 5. Conversion of S. Augustine. Augustine. Bishop, open book. Pastoral staff.
43. *June.* Maid sits shearing sheep.
44. June 2. Marcellinus exorcist? Mathelin, a Cistercian, casting devil out of a man's mouth.
45. Boniface or Landri. Bishop, open book.
46. June 11. Barnabas. Apostle with book and gold object.
47. Cancer.
48. June 19. Gervasius and Protasius. Two deacons, one with open book.
49. June 24. John the Baptist. Book. Lamb leaping up.
50. June 29. Peter as apostle.
51. *July.* Going to reap, with scythe and bottle.
52. Martin on horseback.
53. S. Thomas. Bishop with lion. (Translation, July 7.)
54. July 11. Benedict in black. Open book. (Translation.)
55. Leo.

56. Margaret emerges from back of dragon, with cross.
57. July 22. Magdalene. Casket.
58. July 25. James. Hat, staff, book.
59. *August.* Reaping with sickle.
60. Aug. 1. Peter as apostle. (S. Peter ad Vincula.)
61. Aug. 10. Lawrence. Deacon with book and gridiron.
62. Aug. 15. Assumption, by two angels, of half-length Virgin in cloth.
63. Virgo sits with flowers.
64. Aug. 24. Bartholomew. Knife, open book.
65. Aug. 25. Louis. King, holds a church.
66. Aug. 30. Fiacre, in black and white; open book and stick.
67. *September.* Sowing: a sack by him.
68. Sept. 1. Bishop with open book, behind him a black monk. S. Giles or Lupus of Sens (=S. Leu).
69. Sept. 8. Virgin and Child throned. (Nativity of B. V. M.)
70. ? Veronica holding the Holy Face on a cloth.
71. Libra, held by seated maid.
72. Sept. 21. Matthew. Palm and book.
73. Sept. 27. Cosmas, with knife and casket, and Damian: in caps.
74. Sept. 29. Michael armed striking a devil.
75. *October.* Treading grapes.
76. Oct. 1. Remigius? bishop, pastoral staff.
77. Oct. 4. Francis receiving the stigmata.
78. Oct. 9. Denis. Bishop holding a head.
79. Scorpio.
80. Oct. 18. Luke, in a cap, at desk, ox-head.
81. Oct. 28. Simon with halbert. Jude with staff.
82. Oct. 31. Quintin nude except for a girdle; tonsured and beardless, seated with his hands and legs (above the knee) confined in the stocks, which have separated bars.
83. *November.* Beating oaks.
84. Nov. 1. All Saints: Peter, John, Paul are distinguishable.
85. Nov. 2. Les Morts (All Souls). Two mourners by a hearse in churchyard.
86. Nov. 11. Martin. Bishop with cross staff.
87. Nov. 17 or 14. Aignan or Maclou, bishop, with pastoral staff. Black monk by him.
88. Nov. 25. Katharine. Crowned, palm, sword, book.
89. Nov. 30. Andrew with saltire cross.
90. Centaur, shooting back.
91. *December.* Aproned. Putting loaf in oven on a bread-peel.
92. Dec. 6. Nicholas, bishop, pastoral staff. Three children in tub.
93. Dec. 8. Meeting of Joachim and Anne.
94. Dec. 13. Lucy. Palm and book.
95. Capricornus. Half-serpent.
96. Nativity. Mary and Joseph adore. Ox. Rays.
97. Stephen. Deacon, open book. A stone on his head.
98. John the Evangelist. Cup and dragon.
99. *Sequentiae. In text.* Luke at table, half-length. Ox by him.
100. *In text.* Matthew at table. Angel holds ink. Half-length.
101. *O intemerata. Full.* Pietà by cross. John, Magdalene, and another.

102. Below; Christ on cross, one hand nailed; with the other shews his side to Virgin. Half-length.

103. *Prime of B. V. M.* Full-page. Mary and Joseph (with a candle-end) adore the Child: ox and ass.

104. Below. Two shepherds adore, one offers a pipe. Joseph behind, half-length. Figure on border.

105. *Tierce.* Angel *scr.* GLORIA IN ALTISIM. DEO ET. Four shepherds, one with flute.

106. Below, half-length. Two shepherds suppliant to two women seated, making garlands. Figure in border.

107. *None.* Presentation. Simeon in porch takes the Child, Virgin kneels. Joseph, attendant, and another woman.

108. Below, half-length. Appearance of angel to Simeon, and a pupil reading at desk. Two gold figures on border.

109. *Vespers.* Massacre of Innocents. Two soldiers, two mothers.

110. Below. Flight, half-length. One gold figure in margin.

111. *Vii. Psalms.* ? Uriah in gold armour on horse charging a rival general. His standard a lion. The other's, three crescents. A crowd of soldiers.

112. Below, half-length, David watches Bathsheba beginning to undress by a fountain: one takes her feet. Two gold figures in border.

113. *Hours of the Cross.* Crucifixion. Title. Virgin swooning. Centurion.

114. *Hours of the Holy Ghost.* Pentecost. Peter, Virgin, John. Dove and rays.

115. *Vigil. Mort.* Raising Lazarus from grave; his hands are bound. Peter and Magdalene. A Jew holds his nose.

116. '*Verba mea auribus.*' Head in initial.

117. *Memoriae:* of the Trinity in text. Christ with crossed stole and orb, blessing, half-length.

118. *Memoria* in text. The Father. Triple-crowned, seated, blessing, with orb. Angels.

119. *Memoriae* in text. The Son, wounded and crowned with thorns, seated in tomb. Cross, title, scourges, nails, hammer, column, cock, tunic, dice, lantern, money, ladder, lance and sponge.

120. *Memoriae* in text. Pentecost, with Virgin. Dove, flames.

121. — Veronica holding the Holy Face.

122. — Michael smiting devil.

123. — John the Baptist. Book and lamb.

124. — John the Evangelist. Palm, cup, dragon.

125. — Peter and Paul. Key, open book, and sword.

126. — James. Hat, book and staff.

127. — Stephen. Open book, palm, stone on head.

128. — Lawrence. Book and gridiron.

129. — Christopher bearing Christ, holds a pine trunk and wears a turban.

130. — Sebastian at tree. One archer. Seven arrows.

131. — Nicholas, Bishop. Three children in tub.

132. — Claudius, Bishop. Open book, pastoral staff.

133. — Anthony, in brown with ╥, open book, crutch-stick.

134. — Magdalene. Casket of gold.

135. — Margaret with cross comes out of a lion-headed dragon.

136. — Barbara. Open book, palm; by tower.

137. *Memoriae.* Katherine. Palm, sword, open book, crown.
138. — Apollonia. Pincers and tooth.
139. — Geneviève. Open book and candle.

[Fw. 92. Searle 45.]

## 120. Horae.

Vellum, $6\frac{1}{4} \times 4\frac{1}{4}$, ff. 181, 18 lines to a page. Cent. xvi (1530). Acquired in 1814.

Contents :

| | |
|---|---|
| Kalendar in French (red, blue, and gold) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 20 *b* |
| O intemerata | 24 *b* |
| Hours of the Virgin | 30 |
| Seven Psalms and Litany | 92 |
| Hours of the Cross | 109 |
| Hours of the Holy Ghost | 116 |
| Office of the Dead | 121 *b* |
| xv Joys and vii Requests in French | 164 *b* |
| Memoriae | 173 |

*Collation :* $a^6$ $b^6$ $c^8$ $d^8$ $e^8$ (f 1*) $f^8$, etc.

In gold in the Kalendar are SS. Eloy, Geneviève, Marcel. In the Litany SS. Geneviève and Valeria. A *Memoria* of S. Denis.

The use is Parisian.

The *binding* has on one side a picture of the Nativity, with shepherds and angels, dated 1578 ; on the other, one of the Crucifixion, stamped in gold, and is richly tooled.

The pictures are numerous and interesting, but not very good.

The borders are arranged in geometrical patterns.

p. 1. Nos. 1 and 2. *January.* At table, with page (at the head of the page).
2. Aquarius. Winged boy pours water from pitcher.
3. Circumcision of Christ.
4. Geneviève. Book, candle, angel, devil with bellows.
5. Adoration of the Magi.
6. Hylaire, bishop. Book, crosier.
p. 2. 7. Maurus, black monk. Crosier, open book.
8. Anthony, black monk. Open book, stick.
9. Sebastian at tree, pierced.
10. Pol (or Columban), bishop. Open book, crosier.
11. Pol (=St Paul the Apostle), with open book and sword.

p. 3. 12. *February.* Warming himself; page pokes the fire.
13. Pisces.
14. Presentation, with attendant with candle.
15. Agatha. Open book, pincers.
16. Helena. Open book, cross.
p. 4. 17. Peter. Key, and open book.
18. Matthias, with book.
19. Honorine. Open book, palm.
p. 5. 20. *March.* Two men pruning vines.
21. Aries.
22. Adrian armed, sword, anvil; stands on lion.
23. Gregory in tiara, double-crossed staff, open book.
24. Bishop 'Macedoine' or Felix, open book, crosier.
25. Benedict, black monk. Open book, pastoral staff.
26. Annunciation. Angel kneels. Dove (a larger picture).
p. 7. 27. *April.* Two maids in garden with flowers.
28. Taurus.
29. Mary of Egypt covered with hair, praying.
30. Jerome, cardinal. Open book, doctors, and the lion.
31. 'Appolonia.' Open book, pincers, tooth.
32. Marcellus, bishop. Open book, pastoral staff.
p. 8. 33. Oportune, abbess. Open book, pastoral staff.
34. Mark writing. Lion.
35. Germain or Eutrope, bishop. Open book, pastoral staff.
p. 9. 36. *May.* Man and woman riding on one horse, with hawk and hound.
37. Gemini. Boy and girl with shield.
38. Philip, lance and book. James, hat, open book, scrip, staff.
39. Cross with title.
40. John the Evangelist with cup.
41. Nicholas blessing boys in a tub.
p. 10. 42. Yues. Cap, white robe with spots, open book.
43. Augustine, bishop. Open book, crosier.
44. Germain, bishop. Open book, crosier.
p. 11. 45. *June.* Mowing.
46. Cancer.
47. Mathelin (?), priest. Open book.
48. Barnabas with club. Open book.
49. Basil, bishop, etc. Open book, crosier.
p. 12. 50. S. Maura, black nun, holds swathed child.
51. John the Baptist holds, and points to, a lamb.
52. Eloy, bishop. Hammer, open book.
53 and 54. Peter. Key, open book. Paul, sword.
p. 13. 55. *July.* Reaping.
56. Leo.
57. Martin, bishop. Open book, crosier.
58. Dominic, black monk. Open book, pastoral staff.
59. Benedict, black-hooded, pastoral staff, open book.
p. 14. 60. Magdalene. Casket, book.

61. James, hat, scrip, staff, open book.
62. Christopher. Half-length. Staff; carries Christ.
63. Anne. The Virgin learning from book at her knee.
64. *August.* Threshing corn.
65. Virgo with palm between sheaves.
66. Peter, key and book.
67. Stephen, open book, palm. Three stones on his head.
68. Lawrence, open book and gridiron.
p. 16. 69. Assumption of the Virgin by four angels.
70. Bartholomew, open book and knife.
71. Louis, king. Sceptre, church.
72. Decollation of John the Baptist.
p. 17. 73. *September.* Sowing and harrowing.
74. Libra, held by a woman in a room.
75. Giles, black monk: pastoral staff, hind leaping. S. Leu, bishop: open book, crosier.
76. Virgin and Child.
77. Veronica holding the Holy Face.
p. 18. 78. Heraclius, in crown and shirt only, carries the cross into gate.
79. Matthew, writing, angel with open book.
80. Michael, armed with crossed spear, on devil.
p. 19. 81. *October.* Treading the winepress. Three figures.
82. Scorpion by rocks.
83. Remy, bishop. Open book, crosier.
84. Denis, bishop. Pastoral staff, holds head.
85. Bishop, shut book, pastoral staff. Venant or 'Turien.'
p. 20. 86. Luke seated writing (no ox).
87. Simon, lance, open book.
88. Jude, open book.
p. 21. 89. *November.* Beating oaks.
90. Centaur shoots backward.
91. All Saints. Virgin, Peter, John and others.
92. All Souls; nude figures, in flames of purgatory.
93. Marcellus, bishop. Book, pastoral staff.
94. Martin divides cloak.
p. 22. 95. Catherine, crown, sword, open book.
96. Geneviève, open book, candle; angel lights it, and drives down a devil with bellows.
97. Andrew with saltire cross.
p. 23. 98. *December.* Man and wife cut pig's throat in yard.
99. Capricornus, the serpent form.
100. Nicholas, bishop. Pastoral staff. Three children in tub.
101. Virgin and Child seated. Virgin has apple.
102. Lucy. Palm, her eyes on a plate.
103. Thomas: open book.
104. Mary and Joseph adore the Child. Ox and ass.
105. Stephen, deacon, with palm, and stone on book.
106. John the Evangelist. Cup and dragon.
107. Massacre of Innocents. Three children, two soldiers, one mother.

108. *Full. Sequentia of S. John.* John on isle; enter eagle with inkpot in beak.

109. *Border.* John with the cup. Two corpses in front. Aristodemus watching.

110. — John raises Drusiana from coffin. Three men watch.

111. *Full-page.* Luke in a room, in throne at desk. Ox.

112. *Border, below.* Annunciation. Angel kneels. *Scr.* AVE...BENE (dicta). Virgin kneels at desk.

113. *Border.* On *R. Scroll*, ECCE ANECELLA DOMINI FIAT MICHI SECVND. VERBVM TVVM. ECCE VIRGO CONCIPIET ET PARI.

p. 30. 114. *Border. Scr.* AVE—MVLIERIBVS (reads from below upward).

p. 32. 115. *Border.* Angel adoring.

116. *Full-page.* Matthew under canopy, writing. Angel holds open book.

117. *Border.* Three kings. Two on right, one below: (black) on horseback, booted and spurred: one looking up at star.

p. 35. 118. *Border.* Angel holding star.

p. 36. 119. Same subject.

120. *Full-page.* Mark full-face at desk under canopy writing. Lion.

121. *Border.* Apostle, with book.

122. *Below.* Five apostles at table. Christ standing wounded with cross-staff. Thomas touching His side.

123. *Next page, border.* Apostle with book.

124. *Full-page. Obsecro te.* Half-length of Virgin suckling Child. Three naked angels in border, with harp, mandolin, and regalls.

125. *Full-page. O intemerata.* Pietà by cross. John, Magdalene with casket.

126. *Border.* Four angels, one with cross, lance, reed, sponge. The second with column, scourge and whip. The third with hammer, pincers, crown. The fourth with nails and bag.

127. *Border of next page.* Angel. p. 74.

128. *Title to Hours.* Recto. *Full-page.* Jesse tree. Twelve ancestors, including David with harp. Two take off their crowns. Virgin and Child (rayed), and Jesse, are larger figures; grapes on the tree.

129. Verso of *full-page.* Background, the Fall; serpent, half a woman. Foreground, expulsion by a scarlet angel. Gothic portal to Paradise.

130. *Large. Matins of B. V. M.* Annunciation. Angel kneeling, sceptre. Dove and Infant with cross enter on a ray of light.

131. *Border: under canopies.* (1) Meeting of Joachim and Anne. (2) Birth of Blessed Virgin Mary. (3) Presentation of the Virgin. (4) Seated with gold ? shuttle. Angel holds open book. (5) Marriage to Joseph. Three grisaille statues of prophets.

132. *Lauds.* Visitation, with Joseph and attendant near city. Two angels in border.

133. *Prime.* Mary and Joseph adore the Child. Ox, ass, and two angels above with blank scroll. Two shepherds approach.

134. *Border.* Three shepherds adore, two with long spades: the third is perhaps the owner of the book.

135. *Next page. Border.* Three shepherds with long-handled spades.

136. *Tierce.* Two shepherds, one with bagpipe; woman spinning in foreground. Angel with blank scroll. Two more pairs of shepherds behind.

137. *Border.* Two shepherds, one with bagpipe, one with dog, surprised.

138. *Sext.* Adoration of the Magi, black. Star. In the background they meet one another.

139. *Border.* Three kings on horseback, one black ; they hold their offerings.

140. *None.* Presentation, with Joseph and attendant. Statue above.

141. *Border.* Half-length. Attendant with candle and basket. Half-length woman with child. Next page : a half-length adoring figure.

142. *Vespers.* Flight. Idol falls. Reaper talking to soldiers.

143. *Border.* Knight on horse, and foot soldier.

144. *Compline.* Coronation, two angels, one behind. Red angels. In background, Father, triple crown, orb. *Border*, two angels, harp and mandolin.

145. *Vii Psalms.* David kneels. Harp by him. Red angel descends with sword. Two kings to left, in grisaille. Statue of David above.

146. *Border*, under canopies. (1) Saul throws javelin at David with harp. (2) Triumph of David. He is met by harping women. (3) Slings at Goliath. (4) Attacks with club a bear walking on hind legs with lamb under each fore-leg. (5) Attacks with shield and club a lion with lamb in mouth.

147. *Matins of the Cross.* Crucifixion, title, thieves, sun and moon. *Scr.* VERE—ISTE. Virgin, John, Magdalene, Maria Jacobi. Soldier with spear on shoulder. Skull at foot of Cross.

148. *Border. L.*, Soldiers with two thieves, hands bound behind them, under canopies *R. a.* Betrayal. Malchus healed. *b.* Before Annas. *c.* Crowned. *d.* Scourged. *e.* Pilate with *scr.* Ecce Homo. Jews with *scr.* Tolle, tolle, crucifige. *f.* Pilate washing his hands. *g.* Bearing cross.

149. *Next page. Border*, half-length soldier, spear and shield. p. 228. Angel in border.

150. *Matins of the Holy Ghost.* Pentecost. Virgin, Peter, John, etc. Dove with rays and gold flames.

151. *Border, under canopies.* Eleven small figures of Apostles receiving the Spirit, one with book. A larger one in the border of next page.

152. *Vigil. Mort.* Raising of Lazarus. Peter looses his hands. 'Lazare, veni foras' on scroll. John, Mary, Martha. Jews holding their noses.

153. *Border, left, under canopies*, three knights on horseback, with dog. *Right*, skeletons with spade, scythe and coffin. *Below*, a bust of death, and S. Macarius reading.

154. *Xv Joys.* Virgin and Child crowned and throned. Four angels in border, as No. 124 ; besides one with trumpet. *Next page*, Lady kneeling in border. Ditto *next page*, similar subject.

155. *Vii Requests.* Italian Trinity. Dove proceeding out of the Father's mouth. Two angels in border. Another on *next page.*

156. *Memoriae.* Denis ; a bishop carrying head between two angels. Church near.

157. *Border.* (*a*) Denis, as bishop, holding head. (*b*) Beheaded by executioner.

158. Catherine, crowned, sword, wheel, open book, stands on Maxentius, who has sword.

159. *Border. a.* She argues with philosophers. *b.* Medallion of Christ with orb. *c.* Catherine stands over corpses of philosophers in a fire. *d.* Beheaded.

160. Geneviève, near a church. Open book. Candle lighted by angel, who with cross-staff thrusts down devil with bellows.

161. *Border. a.* Geneviève with book talking to female. *b.* Keeps sheep and reads. *c.* As before, open book, candle, angel, devil blowing. *d.* In boat with man who strikes a dragon on the bank with hatchet.

162. Margaret with cross emerges from dragon's back. Her skirt hangs from his mouth. Rays above.

163. *Border.* *a.* She keeps sheep and reads. Is seen by Olibrius on horse. *b.* Half stripped, scourged by two tormentors.

164. Barbara. Open book, by tower.

165. *Border.* *a.* Her father, turbaned, talks to a man. *b.* Her father beheads her, holding her hair. *c.* He is strangled by a devil.

166. Magdalene with book and casket.

167. *Border.* *a.* Supported by four angels (she is clad in her hair) over mountain-top with hole in it. *b.* Noli me tangere. A tree between her and Christ, who has cross with banner.

168. Apollonia. Open book: tooth with pincers.

169. *Border.* (*a*) She is kneeling. (*b*) Half stripped between two tormentors, each with pincers and tooth.

[Fw. 86. Searle 47.]

## 121. Horae.

Vellum, $6\frac{3}{4} \times 4\frac{1}{2}$, ff. 86, 31 lines to a page. Cent. xvi (1510). Acquired in 1807.

Contents:

| | |
|---|---|
| Kalendar in French (black and red) | f. 1 |
| Sequences of the Gospels | 7 |
| Obsecro te | 9 |
| O intemerata | 11 |
| Hours of the Virgin | 13 |
| Seven Psalms and Litany | 49 |
| Hours of the Cross | 59 |
| Hours of the Holy Ghost | 61 |
| Office of the Dead | 62 *b* |
| Memoriae | 84 |

*Collation:* $a^6$ $b^6$ c—$f^8$ $g^4$ $h^8$; $i^6$ k—$m^8$.

The use is Roman. Closely resembles No. 122, save that the pictures are better.

S. Marcel is in red in the Kalendar.

The binding is of Cent. xvii, richly tooled.

No. 1. *In text.* John writing, with eagle.
2. — Luke, old, with ox.
3. — Matthew with angel, clasped hands.
4. — Monk with lion.
5. — *O intemerata.* Pietà by Cross.
6. *Large.* *Matins.* Annunciation. Dove on ray. Sceptre.
7. — *Lauds.* Salutation, in landscape.

8. *Large.* *Prime.* Mary and Joseph adore Child in raised manger. Ox, ass, and rays.
9. — *Tierce.* Blue angel. *Scr.* Gloria—terra. Three shepherds.
10. — *Sext.* Adoration of the Magi. All kneeling. On the page before (61) are traces of an early coloured engraving on copper, possibly Italian, of S. Francis receiving the stigmata. The winged crucifix is on the *L.* S. Francis on *R.* Little is left.
11. *Large.* *None.* Presentation. Simeon nimbed.
12. — *Vespers.* Flight.
13. — *Compline.* Coronation of the Virgin by angel. Christ with cross-nimbus and orb.
14. *Vii Psalms.* David before altar, with canopy. White cloth, tables of the law. Harp behind, crown on altar.
15. *Matins of the Cross.* Crucifixion. Sun and moon, title. Mary, John on *L.* Centurion and soldiers on *R.*
16. *Matins of the Holy Ghost.* Pentecost. Virgin in front kneeling at desk. Dove with rays and gold flames.
17. *Vigil. Mort.* Job sits on dunghill. Three friends argue. Rays above.
18. *Memoriae.* *In text.* Michael smiting devil, half-length.
19. — — John the Baptist. Paschal lamb on book, half-length.
20. — — Peter and Paul. Key, book, and sword, half-length.
21. — — Stephen. Palm, stone on head and on book, half-length.
22. — — Sebastian at tree. Six arrows in him, half-length.
23. — — *Smaller.* Lawrence, open book, gridiron, half-length.
24. — — Christopher. Staff, and Christ on shoulder, half-length.
25. — — Catherine. Crown, sword, wheel, open book, half-length.
26. — — Barbara, palm, open book, by tower.

[Fw. 11. Searle 50.]

## 122. Horae.

Vellum, $6\frac{1}{2} \times 4$, ff. 172, 32 lines to a page. Cent. xvi (1510). Acquired in 1810.

Contents:

| | |
|---|---|
| Kalendar in French | f. 1 |
| Sequences of the Gospels (Jo. Mc.) | 7 |
| Obsecro te | 9 |
| O intemerata | 11 |
| Hours of the Virgin | 13 |
| Hours of the Cross and of the Holy Ghost | 41 |
| Seven Psalms and Litany | 43 |
| Office of the Dead | 51 *b* |
| Memoriae | 171 *b* |

*Collation:* $a^6$ $b^8$ (wants 2) $c^8$ $d^8$ (wants 2, 4, 5, 7) $e^8$, etc.

The use is Roman.

Memoriae of Franciscan SS. are added on f. 72 *b*. SS. Marcellus and Geneviève occur.

The work is very bad, except in the case of No. 10, a ghastly and rather powerful picture.

The fronts. to Tierce and Sext of the Virgin, to the Hours of the Cross, and of the Holy Ghost, and to the Memoriae, are lost.

On the last fly-leaves is a prayer in French verse to Christ on the Cross: *Vray dieu qui es en croix glorieuse*.

In Cent. xvii, xviii, the book belonged to Nicolas Labbé.

No. 1. John on isle, writing. Eagle by him. *Desunt* Luke and Matthew.

2. *In text*. Mark seated writing. Lion. Rubbed.

3. *Obsecro te, Domina*. *In text*. Half-length of Virgin. Praying.

4. *Matins*. Annunciation. Angel with sceptre. Dove overhead.

5. *Lauds*. Visitation. Tower among trees.

6. *Prime*. Mary and Joseph adore the Child: ox and ass.

7. *None*. Presentation. Simeon seated. Joseph with candle.

8. *Vespers*. Flight.

9. *Compline*. Coronation. Virgin kneels, full-face. Crowned by half-length of Trinity overhead, represented as three men.

10. *Vii Psalms*. David, armour, cloak, crown, harp, kneels in desert. Tower on rock.

11. *Vigil. Mort*. Death. Crown, necklace, dart; in a loin-cloth. Seated on a tomb. Church door behind.

12. *Memoriae*. Several gone. *In text*, Barbara, half-length, with tower.

[Fw. 9. Searle 49.]

## 123. Horae.

Vellum, 8 × 5, ff. 92, 28 lines to a page. Cent. xvi (1510?). Acquired in 1808.

Contents:


| | |
|---|---|
| Kalendar in Latin, with French verses on the Twelve Ages of Man (red and black, not full) | f. 1 *b* |
| Sequences of the Gospels | 7 *b* |
| The Passion according to S. John | 10 *b* |
| Obsecro te | 14 *b* |
| O intemerata | 16 |
| Hours of the Virgin (Roman use), of the Cross, of the Holy Ghost, and of the Conception, intermingled | 17 *b* |
| Seven Psalms and Litany | 51 |
| Office of the Dead | 60 *b* |
| Memoriae ('suffragia') | 83 *b* |

The hand is Roman.

*Marks of ownership:* (*a*) f. 1 has two angels supporting the shields of Portugal and Savoy, surmounted by a French ducal coronet, the whole in a gold border. A landscape forms the background. This picture is later than the rest of the book and is of most beautiful execution.

From this Mr Searle conjectures that the MS may be connected with Beatrice, daughter of Emmanuel, King of Portugal, who in 1520 married Charles III. of Savoy. (*b*) In the cover at the end is the 'Ex libris de Courgy,' a book-plate with that inscription.

This MS stands alone in the collection in having the 9 lessons in the Office of the Dead illustrated.

The use is Roman.

In the Litany: *Apostle*, S. Martial: *Martyrs*, Eutropius, Quintin: *Confessors*, Marcellus, Julian, Leobinus, Sulpicius, Guillermus.

From Chartres or Angers (?).

*Collation:* $i^2$ $a^6$ $b^8$ etc.

Fine late work.

No. 1. *January*. Four boys play hockey.

2. Aquarius. Pitcher, near hut.

3. *February*. Master seated, and two boys, birch and book.

4. Pisces. Landscape.

5. *March*. Three youths with bows and arrows. Wood with deer and a flying bird.

6. Aries. Landscape.

7. *April*. Youth and lady walk out in wood. Maid behind.

8. Taurus.

9. *May*. Youth on horse with truncheon, near castle.

10. Gemini embracing in wood.

11. *June*. Youth takes hand of maid. Middle-aged woman talks to bearded man.

12. Cancer, crayfish.

13. *July*. Husband and wife, seated. Two children before them.

14. Leo.

15. *August*. Middle-aged man pays kneeling man, with two laden mules behind him, from a gypciere at his girdle. Woman with basket on head approaches.

16. Virgo. Palm and open book, near cell.

17. *September*. Bare-legged man before grange, with wallet over shoulder. Empty tub in front. The Inscription here is 'Auoir grans biens ne fault plus que lhom*me* cuyde Sil ne les a cinqua*n*te quatre ans. Non plus que sil a sa granche vuyde, en septembre plus de lan naura rienş.'

18. Libra, in landscape.

19. *October.* Husband and wife and two children at table: a maid waits on them. A fireplace behind.

20. Scorpio.

21. *November.* Man in seat. Physician looks at water in a bottle. Wife with mess in a dish.

22. Sagittarius.

23. *December.* Man in bed, a taper put into his hand by a priest; wife and friend by bedside.

24. Capricornus, fabulous.

25. *Seq. sec. S. Johannem. Large.* John, near fir wood, writing, gold eagle by. Text across picture held by gold angels on the frame.

26. *In text.* Luke, full face, at desk.

27. — Matthew, scroll on knee. Angel with open book.

28. — Mark at desk. Winged lion to left.

29. *Large. Passio sec. Johannem.* Agony. Chalice and wafer on rock. Three apostles in front. Judas and soldiers enter in background. Some lettering on the frame, below, seems only nonsense.

30. *In text. Obsecro te, Domina.* Virgin and Child (on cushion) seated. She with covered head and joined hands, garden outside.

31. *Large. Matins B. V. M.* Annunciation, AVE-PLENA on scroll on sceptre. Rayed Dove in air. Gabriel points. Lily-pot. Virgin kneels at prayer-desk. Lettering on the canopy, VOS VARSVURVS.

Border p. 38 on *scroll*, innocentes et recti adheserunt.

39. speravi in domino meo et.
43. vere filius Dei erat iste.
Recogitabo sibi oms.
44. Ora pro populo.
vere—dei.
47. ISVIS.
Virgo Maria.
54. que est ista que progreditur.
55. ave—tecum.
56. In domino confido.
Post tenebras spero lucem.
62. Adoramus te domine
ave sponsa. Regina celi
ave mater domigni.
65. ave—tecum.
82. IHS Maria
ad honorem dei
,, ,, ,, mei.
83. vera amica
ad hon.
sacrificion deo
106. Tota pulcra—in te
107. ave gracia
Trinete deum
Rosa sine spina

126, 127, 130 also have inscriptions.

32. *Large. Lauds.* Salutation. Two angels with Virgin. Maid with Elizabeth.

33. *Large. Matins of the Cross.* Crucifixion, with Mary and Joseph, and Magdalene at foot of cross. Casket on ground. Sunset sky. Sun, moon, title.

34. *Large. Matins of the Holy Ghost.* Pentecost. Virgin to left in foreground under canopy, open book, joined hands. John and others kneel facing her. Peter turns to right. Dove and rays above.

35. *Large. De Conceptione.* Meeting of Joachim and Anne by gold castellated gate. To right in background, Angel appears to Joachim.

36. *Large. Prime of the B. V. M.* Virgin, Joseph, ox, ass, adore Christ lying in oval rayed glory on Virgin's robe. Stable with six ruinous walls, and two white birds rudely drawn on a beam.

37. *Large. Tierce.* Three shepherds, one drinks out of stream. Half angel in rayed cloud. Nonsensical words inscribed on scroll.

38. *Large. Sext.* Adoration with Joseph, star outside: Virgin on canopied throne. A good picture.

39. *Large. None.* Presentation. Simeon nimbed, head covered. Maid with doves and candle, and Joseph (the latter nimbed). Two servers, other people in temple, one is Anna.

40. *Large. Vespers.* Flight, rays above. Idol fallen. Soldiers approach reaper. Landscape with castle. The Virgin has a hat slung on her shoulders.

41. *Large. Compline.* Coronation of the Virgin by an angel standing behind. The Father on gold-canopied throne, tiara, orb, red angels behind a low seat: behind them a sculptured wall with statues.

42. *Large. Vij Psalms.* David in centre, full face, throned, with harp, in a hall. A man on left, woman on right, others surrounding behind.

43. *Full. Vigil. mortuorum.* Three knights on horses, by wood. Two hawks overhead. They are in confusion at the opposite picture.

44. *Half-page. Vigil. mortuorum.* Three corpses in cloistered churchyard with open grave. Two monuments and cross. Skulls in upper story of cloister. One corpse has a coffin-lid, one a shroud and scythe, and one a spade.

45. *Lectio prima. Large.* Expulsion of Adam and Eve by angel: a French quatrain below. Angel has blue wings and sword, both Adam and Eve are naked. Eden-gate and wall behind.

46. *Lectio II.* (1) Above on left. Cain with mattock, Abel with spade, working in wood. Right, Cain kills Abel with jawbone in wood. (2) Below, left, Eve suckling a child. Three more round her. Right, Adam sits making baskets: scroll in gold, TEDET ANIMAM MEAM VITE MEE, the beginning of the lesson. Verses below (as throughout).

47. *Lectio III.* Left, Adam kneeling, joined hands, scroll, MANVS·TVE·DN̄E· FECERV̄T·ME. Background. Corpse decaying lies on ground. Scr. *et in puluere Reduces me.* Right, God the Father, in cope and blue dalmatic robe over white, and tiara, stands by Adam. Scroll, MEMENTO·HOMO·QVIA·CINIS·ES. Angel attendant behind.

48. *Lectio IV. Responde mihi.* The verses below run thus: Vng chanoine mort de paris Ainsi quon fasoit son seruice Respondit au cueur par ses dictz Que damne estoit pour son vice. Interior of a church choir. A priest reads at desk (his back turned).

On a label is *Responde mihi.* On each side are three canons in stalls in surplices and berrettes and almuces hanging over their arms: above the altar is a naked soul in air, held by three devils.

49. *Lectio V. Homo natus de muliere.*

(α) Below on *R.* a woman in bed, and a nude child on the pillow by her. Scr. *Homo natus de muliere.*

(β) On *L.* divided by a shaft from (α) is a sick man in bed, a woman puts a taper into his hand. Scr. *brevi vivens tempore.*

(γ) Above, in a landscape, a man walking *L.* on two crutches. Scr. *Repletur multis miseriis.*

50. *Lectio VI. Quis mihi hoc tribuat.* Below, souls in purgatory, flames, Adam in centre, scroll, *Constituas michi tempus in quo recor(deris).* Eve to right. Above, Father and Son, holding between them an open book. The Father has three crowns and orb. They are in glory and clouds.

51. *Lectio VII. Spiritus meus attenuabitur.* A death-bed. Angel hovers over head. Priest administers wafer. Acolyte holds banner or cross. Two devils at foot of bed quarrel. Outside the window is seen a man digging a grave in a churchyard. And in the sky the Father with three crosses and orb, waiting to receive the soul.

52. *Lectio VIII. Pelli meae consumptis carnibus.* Job on dunghill. Devil beating him. Two friends and wife point at him. The Father in sky with three crowns and orb. Scroll: MISEREMINI MEI SALTEM: hut behind.

53. *Lectio IX. Quare de vulva.* A woman in bed, a nurse carries away the child, who says (scr.) *Qvare de vulva.* Round the bed are CARO, a lady seated, MVNDVS, a youth in long robe and cap, and the Devil: across head of bed is a scroll, *Mundus caro demonia diversa movent prelia.* Above, God among clouds with three crowns and orb.

54. *Memoriae. Half page.* Trinity. Father has tiara and orb: book with seven seals open between them. Son holds cross with title INRI and is wounded. Dove between. One robe covers both Father and Son.

55. *In text.* The Father, full face, tiara and orb.

56. — The Son in purple robe with orb, in glory surrounded by angels.

57. — The Holy Ghost in white, winged, with orb, surrounded by angels.

58. — Michael, armour and cross, staff and shield, stands on devil.

59. — John the Baptist near trees, with lamb, cross and banner on book.

60. — John the Evangelist in caldron. Emperor and two tormentors, one councillor.

61. *In text.* Peter, keys; Paul, sword and book.

62. — James seated, hat, staff, book.

63. — Stephen stoned, kneeling by two tormentors.

64. — Lawrence, hands bound, on gridiron. Two executioners, and prefect looking out of window.

65. *In text.* Two men shoot Sebastian, at post.

66. — Anthony of Padua, a monk, standing full face in landscape (preaching?).

67. — Anthony the hermit, book on knee: in cowl, joined hands: before cell. Hog by him. Behind, a railing and trees.

68. — Nicolas, Bishop, three boys in tub: pastoral staff.

69. — Rochus (a pilgrim), shews wound. Angel. Dog with bread in mouth.

70. — Anne, teaches Virgin; as usual.

71. — Magdalene, with casket in landscape. Rich dress.

72. Catherine beheaded, head on ground. Executioner sheathes sword. Emperor and councillor. Broken wheel to *R*.

73. Margaret emerges with cross from back of Dragon in room.

74. Barbara kneeling, her hair turned over her face: her father behind her, about to behead her. Two women in gowns watch. Tower on *R*.

75. Apollonia, with pincers holding tooth, and open book. Tree on *L*. Church on *R*.

[Fw. 37. Searle 82.]

## 124. Horae.

Vellum, $8\frac{1}{2} \times 5\frac{1}{2}$, ff. 142, 19 lines to a page. Cent. xvi. Acquired in 1810.

Contents:

| | |
|---|---|
| Kalendar (black, blue, and red, not full) | f. 1 |
| Sequences of the Gospels | 13 |
| Obsecro te | 18 |
| Hours of the Virgin, of the Cross, of the Holy Ghost | 21 |
| Seven Psalms and Litany | 81 |
| Office of the Dead | 98 |
| Memoriae ('suffragia') | 133 |

The hand is Roman.

*Marks of ownership.* The motto *Dieu conduie le pellerin* occurs on a good many pages, accompanied by a 'burdoun,' or pilgrim's staff, and a scallop shell. The use is of Chartres.

In red in the Kalendar, SS. Guillermus, Albinus, Perpetua, Jose(p)h, Quintin, Eutropius, Carannus (Chartres), Anianus, Gervais (Bp), Symphorian, Privatus, Fiacre, Solennis (Chartres), Leger, Gerold, Maturin. In the Litany. *Martyrs*, Piatus, Saturninus. *Confessors*, Gratian, Julian, Leobinus, Fiacre, Sanctinus (Le Mans), Yvo, Lupo, Hubert, Albinus. *Virgins*, Geneviève, Brigida.

On the binding is the device of a two-headed eagle, surmounted by a coronet.

Very good late work.

*Collation:* $a^6$ $b^6$ $c^8$—$s^8$ $t^2$.

No. 1. *Large.* John, blessing a cup, in round building. Two dead criminals lie on the marble pavement.

2. *In text.* Luke, seated, scroll on knee. Winged ox.

3. — Matthew at desk. Angel with open book.

4. *In text.* Mark at desk. Lion watching.

5. — *Obsecro te, Domina.* Virgin crowned and Child seated in marble hall.

6. *Matins of B. V. M.* Annunciation. Christ in gold at top of frame. Gabriel with sceptre points to nimbed dove. Virgin kneeling at table.

7. *Lauds.* Salutation before house-door, with Joseph. The picture is continued below text.

8. *Matins of the Cross.* Crucifixion (Title). Mary, John, Magdalene, on left: on right centurion in gold armour, and two soldiers. Jerusalem behind.

9. *Matins of the Holy Ghost.* Virgin (at prayer desk). Peter, John, and others kneel to right. Dove nimbed and rayed appears in dome.

10. *Prime.* Mary and Joseph (with lantern), ox, ass adore Christ lying in a basket inside stable. *Below text.* Two heads looking up.

11. *Tierce.* Three shepherds, one with bagpipe, kneel and look up. Opening in sky. Gold angel on gold ground.

12. *Sext.* Adoration, with Joseph in stable. Star in roof.

13. *None.* Presentation. Joseph, maid, Simeon mitred and nimbed: an old attendant.

14. *Vespers.* Flight to left, with two angels.

15. *Compline.* Coronation by two angels, before Christ in imperial crown and orb: in a marble hall.

16. *Vij Psalms.* David, crowned and throned, gives a letter to Uriah kneeling in gold armour with spear. Three councillors behind.

17. *Vigil. mortuorum.* Two friends, Elihu, and Job on dunghill: Eliphaz and Elihu point upward. Job with joined hands: hut behind.

18. *Memoriae in text.* Italian Trinity: Dove rests on the cross in the hand of the Father, who is in imperial crown, seated. Background of red angels.

19. *Memoriae.* Peter, key and book. Paul, sword.

20. — James. Hat, staff, open book, in landscape.

21. — Sebastian at tree, apparently fainting; arms out. Two archers.

22. — Nicolas, Bishop, in marble hall. Three boys in tub.

23. — Claudius, Bishop, in marble hall. Half-length naked man in foreground, with joined hands.

24. *Memoriae.* Rochus, as pilgrim. Angel feels wound in his leg: dog by him.

25. — Anne teaches Virgin to read in room with window.

26. — Magdalene with casket in rocky landscape.

27. — Katherine crowned, open book, sword, wheel. Landscape.

28. — Geneviève, candle, angel, devil, open book. Landscape.

29. — Barbara. Palm, holds tower. Landscape.

30. — Radegunde. Mantle with fleur-de-lis over black habit. Black pastoral staff. Open book.

[Fw. 79. Searle 83.]

## 125. Horae.

Vellum, $4\frac{1}{2} \times 3\frac{1}{4}$, ff. 167, 13 lines to a page. Cent. xvi (1500–10). Acquired in 1809.

Contents:

| | |
|---|---|
| Blank shield | f. 1 |
| Kalendar (black and red, not full) | 2 |
| Hours of the Virgin | 19 |
| Mass of the Virgin | 113 *b* |
| Seven Psalms and Litany | 118 |
| Litany of the Virgin | 149 |

The book was written in Italy and illuminated in France. The work is careful and good of its time. I can find nothing distinctive either in Kalendar or Litany. The use is Roman.

*Collation:* $a^{12}$ $b^{4}$ ($4^{*}$) $c^{10}$ (+ first leaf) $d^{10}$—$l^{10}$ $m^{8}$ $n^{10}$ (+ first leaf) $o^{10}$ $q^{10}$ $r^{10}$ (10 + *: but seven leaves blank).

No. 1. *Front.* Full. Two crowned angels in blue hold a tilting shield (blank, gold bordered azure) hanging on tree; red ground. Detached in margin are a hearts-ease (*a*) budding, (*b*) flowering, (*c*) a wild strawberry.

2. *Matins. Full-page.* Annunciation. Dove in gold nimbus, over Virgin's head. Lily-pot. Angel crowned, gold cope and morse, and sceptre. Detail of roof, windows, seats, buffet, etc. very good.

At *None* a border of vases, candlesticks, jewels, etc. in niches.

3. *Vij Psalms. Full-page.* Last Judgment. Sword and lily by Christ's head. Peter, Virgin on *L.* John the Baptist and ? David on *R.*, one trumpet-angel. A frog-like devil drags the damned among rocks and flames. Good work.

Notice the monkey and sack in border of opposite page.

[Fw. 94. Searle 108.]

## 126. Horae.

Vellum, $8 \times 5\frac{1}{2}$, ff. 88, double columns of 24 lines each. Cent. xvi. Bequeathed in 1873 by the Rev. R. E. Kerrich, M.A., Christ's College. Acquired by him in 1860.

Contents:

| | |
|---|---|
| Kalendar in French in black and red, not full | f. 2 |
| Sequences of the Gospels | 6 |
| The Passion according to S. John | 9 |
| Prayers in Latin | 13 *b* |
| Hours of the Virgin, of the Cross, and of the Holy Ghost | 18 |

Memoriae . . . . . 45 *b*
Seven Psalms and Litany . . . . . 49 *b*
Prayers at mass (1) . . . . . 61
Office of the Dead . . . . . 64
Prayers at mass (2) with rubrics in French . . . . . 80
Prayers to the Virgin and Our Lord . . . . . 82
A Hymn in French on the *Ecce Ancilla*: Au hault rochier . . 85 *b*

A leaf is lost after f. 81.

*Marks of ownership.* On f. 2 is a note. 'Donum honorabilis D*omi*ni D*omi*ni Thomae Bromley Baronis Montfort de Horseth, Gul*ie*lmo Cole A. M. Cantabrigiensi Febr. 14, 1769.' This is Cole the celebrated antiquary. He has also written a note on f. 1 on the word Tiphaine (= Epiphany).

The work is of a good average kind: the binding good red leather with gold tooling.

The use more nearly resembles that of Coutances than any other in France: but agrees often with Sarum use against it. The translation of S. Ursin is marked in the Kalendar. S. Ursin is invoked as a disciple in the Litany: SS. Romanus, Anianus, Philebert, Yvo, *Confessors;* SS. Radegund, Columba, Oportuna, Honorina, *Virgins*, are noticeable.

*Collation:* $a^4$ $b^6$ $c^6$ $d^8$ $h^8$ $i^6$ $k^8$ $l^8$ m? (leaf lost after 2: ten leaves left).

Fair late work: all the draperies are heightened with gold.

No. 1. *Passion acc. to John. Large.* Betrayal, Judas's kiss. Malchus in armour, prostrate. Christ stretches hand to him. Peter with sword raised. Soldiers, gate. Landscape.

2. *Matins of B. V. M.* Annunciation. Virgin and angel kneel, facing. Dove on ray. Virgin on left. Angel with sceptre, green wings, dark red canopy over: arras, blue and gold.

3. *Lauds.* Salutation. Elizabeth kneels on right, house on hill among trees behind her. Two angels behind Virgin. Landscape with town on left.

4. *Hours of the Cross.* Crucifixion, between Mary and John. Sun and moon (with face). Title. Landscape as in No. 3.

5. *Hours of the Holy Ghost.* Virgin kneels between John and Peter. Dove rayed overhead: apparently an octagonal room: long red and green windows.

6. *Prime.* Mary and Joseph adore; ox by Mary, ass by Joseph. Arras behind, raftered stable. Rays, wattles. Landscape.

7. *Tierce.* Two shepherds and woman, sheep, half-length angel in sky. Scroll: *Gloria in Excelsis.* Landscape as in No. 3.

8. *Sext.* Adoration. Virgin on left, no black king. Offerings. Wattled, arras. Star; landscape.

9. *None.* Presentation. Christ lies on altar. Simeon nimbed. Mary, Joseph, maid with candle. Room as in No. 5, with arras and canopy.

10. *Vespers.* Flight towards left. Joseph has stick, followed by maid with basket of doves on head. Landscape as in No. 2.

11. *Compline.* Coronation of the Virgin; on left she kneels before Christ seated on canopied throne with orb blessing. Two angels, behind, crown her; arras; wall as in No. 5.

12. *Vij Psalms.* David kneels facing to left. Harp on table, crown on throne, arras. Landscape. Christ's bust in sky.

13. *Prayers.* Gregory at altar. Chalice, book, paten, and two assistants, two cardinals, two others; Christ in tomb on altar, supported by angel. Cross, rails, column, lance, bag, whip, sponge and reed.

14. *Officium mortuorum.* Two priests at desk. Acolyte. Coffin, blue pall, four mourners. Arras. Room as in No. 5.

[Searle 150.]

## 127. Horae.

Vellum, 7 × 4½, ff. 145, 26 lines to a page. Cent. xvi (1500–10). Acquired in 1812.

Contents:

| | |
|---|---|
| Kalendar in French (black and red) | f. 1 |
| Sequences of the Gospels | f. 7 |
| Prayers to the different parts of the Virgin's body, etc. | f. 14*b* |
| Hours of the Conception of the Virgin | f. 22*b* |
| Hours of the Virgin | f. 27 |
| Seven Psalms and Litany | f. 61 |
| Hours of the Cross | f. 71*b* |
| Hours of the Holy Ghost | f. 76 |
| Office of the Dead | f. 79 |
| Hours of the Passion | f. 103*b* |
| Horae compassionis B. V. Mariae | f. 107*b* |
| Memoriae | f. 110 |
| Seven prayers of S. Gregory, etc. | f. 122*b* |
| Horae de corpore Christi | f. 134*b* |
| Prayers at the Mass, etc., in French | f. 137 |

*Collation:* $a^6$ $bc^8$ $d^4$ e—$q^8$ $r^6$ $s^8$ $t^4$ (wants 4 : 3, 4 blank).

The use is Parisian.

SS. Geneviève and Marcel are in red in the Kalendar.

The Litany invokes: *Apostle,* S. Martial; *Confessors,* SS. Fiacre (*twice*), Leobinus, Hubert, Yvo, Marcellus; *Virgin,* S. Geneviève.

The provenance is perhaps the Meaux side of Paris.

The binding (rebacked) bears the initials F. M., is of cent. xvi., and richly tooled. The writing is good, and the pictures, though

late, are interesting and careful. The MS belonged in 1764 to Charles Adrien Picard (whose name is on the last page).

1. *Sequentia of S. John.* Large. John writing on isle. Eagle with ink-pot. Rays to left.

2. Border. 1. John (young), and Emperor throned, with sword. 2. John with cup and serpent. 3. John raising two dead criminals.

3. *Horae de conceptione B. V. M. Matins.* Large. Anne seated. Small full length of Virgin in white, rayed, in front of the middle of her body.

4. Border. 1. Virgin crowned, and Child rayed on crescent. 2. Man in boat looking up to her. Monster with claws emerging from water. 3. Black monk in boat; broken mast falling. Half-length of Virgin and Child appears in sky.

5. *Matins B. V. M.* Annunciation. Angel enters. Sceptre. Virgin seated. Dove in nimbus with ray.

6. Border. 1. Angel appears to Joachim with sheep. 2. Joachim and Anne meet. 3. Birth of Virgin.

7. *Vespers.* Large. Flight, Joseph carries child. Idol falls. Sunset sky.

8. Border. 1. Reaper talking to soldiers, takes off his hat. 2. Herod throned, with sword, two women seen without. 3. Mother prostrate, two children attacked by soldiers.

9. *Vij Psalms.* Above: half-angel, with three darts. Below, David crowned, hands crossed. To *L.* the three evils, viz. 1. War, a warrior armed. 2. Famine, a white-hooded woman in purple. 3. Pestilence, death with a coffin-lid.

10. Border. 1. David slings, and takes Goliath's spear. Goliath staggers, stone in forehead. 2. David as king praying; cloud with rays. 3. Goliath prostrate and headless. Head near.

11. *Matins of the Cross.* Large. Christ before Annas, who has mitre and rochet and roll of paper. Soldiers.

12. Border. 1. Agony. Chalice and wafer, on rock. Three Apostles asleep. 2. Kiss of Judas. Soldiers. 3. Malchus with lantern, prostrate by brook Kedron. Peter with sword.

13. *Matins of the Holy Ghost.* Pentecost. Virgin and John and Peter, all kneel. Gold flames falling.

14. Border. 1. Apostles (Four) dispersing. 2. An Apostle (bearded) preaching from pulpit to three people. 3. Leaving the pulpit, he baptizes five people by affusion.

15. *Vigil. Mort.* Large. Dives and wife at table under canopy: two pages, two dogs.

16. Border. 1. Abraham seated. Lazarus as infant in his lap. 2. Lazarus approaches a house-door with clapper. Two dogs, out of the large miniature, approach him. 3. Dives naked, on his back in flames in a pit, points to his mouth. Collar round his neck; a demon-dog near his head, and a monster at his feet, hold strings attached to it.

17. *Deus cuius miserationi. Half-page.* Christ with crown of thorns, cross-nimbus, purple robe and reed, standing in a room, on a pavement.

18. *Horae de Passione.* Large. Crucifixion. Title. Mary, John etc. Centurion with banner and soldiers.

19. Border. 1. Christ crowned with thorns. The crown is thrust down with two sticks. 2. Scourged by one with birch. 3. Bearing cross: two men; Virgin follows.

20. *Matutino tempore. Horae compassionis B. V. M.* Pietà with John and Magdalene with casket, by cross with title, ladders, reed and sponge.

21. Border. 1. Deposition by two men. 2. Magdalene approaches with casket. 3. Entombment by two men, with Virgin.

22. *Memoriae. Full-page.* Above, the Trinity; as Three men seated with book (all hold it) and orb held by Christ. One mantle clothes all three. Below, a crowd of Saints: Jerome, Francis, Benedict, Augustine (a Bishop), Geneviève with candle, Agnes with lamb, Catherine with sword, Margaret coming out of dragon, Barbara with tower, Christopher carrying Christ, and others undistinguished. Below, two angels with harp and mandolin.

23. *Memoriae, 'de la saincte croix,' in text.* Lady kneels to cross and title supported by two angels in landscape.

24. *Vii. oraisons S. Gregoire.* Mass of Gregory. A cardinal behind. Emblems; cross, dice, tunic, hammer, ladders, lanterns, lance, reed? casket.

25. *Horae de Corpore Christi.* Last Supper, Judas, bag on neck, nearly opposite Christ; round table.

26. Border. 1. Washing Peter's feet, other apostles seen. 2. Judas with bag. Devil behind him. 3. Judas in room receives money from five Jews.

27. *O très haulte puissance.* Large. Last Supper; round table; John on bosom of Christ. Judas with bag on neck as in No. 25.

28. Border. 1. Agony, with angel descending. 2. Washing Peter's feet, John etc., by. 3. Arrest, and kiss of Judas. Peter attacks Malchus.

This page is bad, late work but uniform in design with the rest.

[Fw. 117. Searle 51.]

## 128. Horae.

Vellum, $7\frac{1}{4} \times 4\frac{3}{4}$, ff. 119, 23 lines to a page. Cent. xvi (1500–10). Acquired in 1810.

Contents:


| | |
|---|---|
| Kalendar in French (red, blue and gold) | f. 1 |
| Sequences of the Gospels | 7 |
| Obsecro te | 11 |
| O intemerata | 13 |
| The Passion according to S. John | 15 |
| Hours of the Virgin | 21 |
| Hours of the Cross | 61 |
| Hours of the Holy Ghost | 64 |
| Seven Psalms and Litany | 67 |
| Office of the Dead | 78 |
| Memoriae ('suffragia sanctorum') | 102 |
| Seven verses of S. Bernard | 112 |
| Prayer in Latin to the Virgin | 119 |


There is a silver shield of this century on the binding.

The Kalendar marks SS. Eloy and Marcel in gold. The Litany invokes SS. Marcellus, Germanus, Medardus, Maglorius, Geneviève.

The use is of Paris.

The name Wm. Stevenson, 1809, is on the fly-leaf.

A good many initials are white on gold ground. The pictures are numerous and interesting, though late; the execution is peculiarly soft and rich.

*Collation:* $a^6$ $b^8$ $c^6$ $d^8$ etc.

No. 1. *January.* Feasting. Servant.
*Aquarius* with one pitcher, in a stream.

2. *February.* Warming.
*Pisces* in landscape.

3. *March.* Pruning.
*Aries* in landscape.

4. *April.* With a maid in an arbour.
*Taurus* in landscape.

5. *May.* Crowned with sceptre in thicket.
*Gemini*, kiss in thicket.

6. *June.* A woman shearing a sheep in her lap.
*Cancer* in landscape.

7. *July.* Going out to mow with scythe and bottle.
*Leo*, gold in landscape.

8. *August.* Reaping.
*Virgo* with palm seated.

9. *September.* Sowing from lap. Bag behind.
*Libra* held by woman.

10. *October.* Treading grapes; one brings in grapes.
*Scorpio.* Gold. Landscape.

11. *November.* Beating oaks.
*Sagittarius.* Landscape.

12. *December.* Killing pig.
*Capricornus.* Fabulous form.

13. *Sequentia of S. John. Half-page.* Writing. Eagle with ink; he looks at Virgin and Child in gold in sky.

14. *In text.* Luke writing. Winged ox.

15. Matthew turbaned, writing on scroll. Angel holds book.

16. Mark writes on scroll. Lion winged.

17. *In text. Obsecro te, Domina.* Virgin crowned and Child, seated Angel plays triangle.

18. *O intemerata.* Pietà: by cross with John and Magdalene.

19. *Half-page. Prefixed to Passion.* Judas with bag, precedes soldiers with cressets and arms to find Jesus.

20. *Passion.* Agony. Cup on rock. Three Apostles sleeping. Soldiers enter gate.

21. *Prefixed to Hours.* Virgin weeping in temple. Angel brings bread and a jug.

22. *Matins.* Annunciation, under canopy, under rich architecture. Angel in dalmatic kneels; points to dove on ray: both have gold over-garments.

23. *End of Matins.* Joseph sitting by a large sideboard, with arm leaning on it, asleep, and supporting his head, in a room. An Angel in air clasps his hands.

24. *Lauds.* Salutation. Two figures in landscape. Elizabeth (on left) old.

25. *End of Lauds.* Half-length of Sibyl holding oblong cradle, and Prophet with scroll, ECCE FILII DEI. Landscape behind. Both face *R.*

26. *Prime.* Virgin and Joseph adore the Child. Ox smells it. Ass kneels. Two shepherds outside. Star above.

27. *End of Prime.* Half-lengths of two shepherds, and woman with staff and sheep, apparently looking up, or setting out for Bethlehem. Night sky.

28. *Tierce.* Three shepherds look up at gold angel with gold scroll. House and landscape.

29. *End of Tierce.* Half-length of three kings (one black) on camel, horse and mule or ass. Two of them (on R. and L.) carry gold vessels.

30. *Sext.* Adoration (no black king), one in boots, and a large scimitar, offers a gold horn on stand. Star above. A fine picture.

31. *End of Sext.* Half-length of Virgin, Child swathed, and maid with doves. Entering a gate.

32. *None.* Presentation on altar. Simeon as priest, mitred and nimbed, preparing to circumcise. Virgin kneels with candle and doves. Blue arras with roses.

33. *End of None.* Half-length. A reaper interrupted by armed men; the foremost lays a hand on him.

34. *Vespers.* Flight, three figures. Virgin suckles Christ; Joseph follows. Idol falling in landscape.

35. *End of Vespers.* The Virgin taken up by choir of red angels.

36. *Compline.* Virgin kneels crowned. Angel over head with another crown. God with orb and imperial crown. Two angels behind Virgin. Red angels behind.

37. *Horae de S. Cruce.* Christ crucified, crown of thorns, sun, moon, title, the wounds bleeding copiously. Virgin with joined hands. John holds up cloth. Jews and soldiers to right.

38. *End of the Hours.* Six apostles with staves setting out in pairs, in different directions, in landscape.

39. *Horae de S. Spiritu.* A gold fountain; on column in midst stands the dove, rayed, scattering flames all round. The apostles (including Peter and John) drink with gold ladles from the water. Lions' mouths lead off the water from the basin.

40. *End of Anthony.* A battle scene of armed horsemen with visors. Uriah in foreground in gold armour on horse with red caparisons is pierced with spear.

41. *Vij Psalms.* Bathsheba, naked except for necklace, stands in a pool washing her hands under gold fountain. David leans on a window sill on Rt.

42. *End of Vij Psalms.* Dives and wife at table in an open pavilion. He averts his face at sight of Lazarus with clapper and keg at girdle. A page drives him away; three dogs approach, one licks his legs. Swellings on face and neck. He bares his head.

43. *Officium mortuorum.* Abraham seated under canopy in air. Lazarus, as a naked child, on his lap with joined hands. Angels on left with music, three on right with scroll written in red. *Below text*, Dives lying in flames points to his tongue, a red collar round his neck with three chains attached, pulled by three devils.

44. *In text. Memoriae.* Michael in gold, sword and spear, treads on devil.

45. John the Baptist, half-length, points to lamb in hand. Wood behind.
46. John the Evangelist, half-length. Cup and dragon.
47. Paul and Peter. Sword and key.
48. James, hat, staff, book.
49. Stephen, stone on head, palm and open book. Gold.
50. Lawrence. Gold. Gridiron. Landscape.
51. Christopher carrying Christ with staff.
52. Sebastian at tree ; one old archer shoots him.
53. 'De pluribus martyribus.' Denis, head in hand. Stephen, stone on head, an apostle and others.
54. Nicholas, bishop. Three boys in tub.
55. Anthony seated, book on knee. Hog.
56. Maurus in black habit and cowl ; pastoral staff.
57. Magdalene, long hair and casket. Rocks behind.
58. Katherine, crown, sword, wheel.
59. Geneviève. Open book, candle, angel, devil.
60. Margaret with cross emerges from back of dragon.
61. All Saints. Bartholomew with knife. James as pilgrim. A deacon.
62. Claudius, bishop, with cross enthroned, blessing.
63. Rochus, as pilgrim. Angel shews wound in leg. Dog. Woman kneeling.
64. *Vij verses of S. Bernard.* S. Bernard at desk writing scroll. Scourge on desk. Devil stands by with hook.
65. *Prayer. Missus est Gabriel.* A sick man in bed, red quilt and hangings. Half-length of Virgin crowned and Child, rayed in air ; she gives him a scroll.

[Fw. 109. Searle 74.]

## 129. Horae.

Vellum, 8½ × 6, ff. 110, 22 lines to a page. Cent. xvi (1505–10). Acquired in 1806.

Contents :


| | |
|---|---|
| Kalendar in red and black | f. 1 |
| Sequences of the Gospels | 13 |
| The Passion according to S. John | 16 *b* |
| Hours of the Virgin | 25 |
| Seven Psalms and Litany | 54 |
| Office of the Dead | 64 *c* |
| Hours of the Cross | 87 *b* |
| Hours of the Holy Ghost | 90 |
| Memoriae, including SS. Denis, Sebastian, Rochus, Claude | 92 *b* |
| Prayers in Latin to the Virgin | 105 |


*Collation :* a$^{8}$, etc.: the last of six leaves.

*Marks of ownership.* Inside the cover is

N. 2.

A l'usage de l'abaye de St Victor.

On f. 54 are these shields: (1) *azure*, 2 bars *argent*, (2) the same impaled by dimidiation with, *argent* a fess *azure*, between 3 annulets *sable*.

The use is of Paris.

The writing is imitated, as it seems, from a XIIIth century hand, and is very good. The pictures and ornament, too, are very careful and elaborate. Too much fluid gold is used.

In red in the Kalendar. SS. Geneviève, Guillermus, Severinus, Oportuna, Eutropius, Peter, Celestin, Germanus, Claudius, Medard, Leofred, Transl. S. Eloy, Victor, Transl. of the Holy Crown, Fiacre, Clodoaldus, Leger, Maglorius, Marcellus, Clarus, Mathurin, Saturninus, Lazarus. All the (9) anthems in the week before Christmas (*O sapientia* etc.) are marked.

In the Litany. *Apostle*, Martial. *Martyr*, Euterpius. *Confessors*, Karolus, Claudius, Marcellus, Julian, Leobinus, Sulpicius. *Virgin*, Geneviève. Probably from Chartres.

No. 1. *January*. Five boys in yard, one with bladder, one with ball and cross, one with hockey-club. *b*. Aquarius, a boy in red garment with one pitcher, pours it into a stream.

2. *February*. Master in chair with birch; two boys: one gives him open book. *b*. Pisces.

3. *March*. Two boys near wood with bows and arrows. Two dogs follow stag. *b*. Aries feeds.

4. *April*. Lady attended by maid walks with youth in garden. *b*. Taurus.

5. *May*. A lady riding on a pillion, with youth. *b*. Gemini, an avenue of trees arching over. No figures.

6. *June*. A priest in crossed stole marries a couple. *b*. Cancer, a crayfish.

7. *July*. Reaper. A middle-aged man by him in fur cap and gown, advising him. *b*. Leo in landscape.

8. *August*. One carrying grains into barn, sheaves on ground. The master as before. *b*. Virgo kneels with flower and palm.

9. *September*. Bare-legged man with sack over shoulder pointing to barn door. Empty tubs by him. *b*. Libra in sky. Landscape.

10. *October*. A man and his son talk to his wife and daughter, in the court of a house. *b*. Scorpio.

11. *November*. Man on crutches praying to crucifix in landscape. *b*. Sagittarius, hairy body, shoots backward.

12. *December*. A man with a stick turns away from open grave. A naked corpse stands over it and points him down. *b*. Capricornus, fabulous.

13. *Full. Passion sec. John.* Betrayal: kiss of Judas (who has yellow over-garment and bag). Christ holds Malchus' ear, Peter sheathes his sword. Crowds of soldiers, cressets, and torches.

14. *Full. Matins B. V. M.* Annunciation. The Virgin. Sits in chair. Dove enters on rays through window: lily-pot. Angel stands with scroll round sceptre. AVE—PLENA.

15. *Lauds.* Salutation. Maid behind Elizabeth. Two angels behind Virgin. Pretty landscape.

16. *Prime.* Mary and Joseph with candle adore Christ, swathed. Small ox, in foreground. Ass adoring: rays. Hayrack.

17. *Tierce.* Three shepherds, bagpipe on ground: water-mill behind. Two gold angels in air holding between them gold scroll with music.

18. *Sext.* Adoration. Virgin and Child seated in centre, full face. Canopy and tapestry behind them. Joseph in rapture. Box of gold offered. Two kings kneel bare-headed.

19. *None.* Presentation on round altar. Christ circumcised by Symeon, mitred and nimbed, full face. Virgin kneels, Joseph nimbed, *L.* Maid nimbed, has candle and doves.

20. *Vespers.* Flight to *L.* Idol falling. Colossal fragments lie on the ground. Rays from behind a cloud. Two angels and Joseph follow.

21. *Compline.* Coronation by angel behind, Virgin kneels. God, three crowns, orb on golden canopied throne. Behind a wall a red seraph.

22. *Penitential Psalms.* Bathsheba in thin garment, holding a band of some stuff, stands in fountain. Two maids at edge, one kneels and holds her mirror. David with crown and sceptre at a rich window.

23. *Officium Mortuorum.* Raising of Lazarus, under architecture. Shroud falling off him: he is helped out of coffin by a Jew. He is young. Mary, Martha, a friend. John, Peter, Andrew and others on *L.*

(Border and Initial to '*Verba mea auribus.*')

24. *Horae de S. Cruce.* Crucifixion between Virgin and John (who is weeping, with book). Magdalene, with casket, embraces cross. Sun. Moon with full face. Sunset sky.

25. *Horae de S. Spiritu.* Pentecost. Virgin, full face on throne. Apostles seated round on gold bench (John, Peter) with joined hands. Dove rayed over Virgin's head.

[Fw. 78. Searle 76.]

## 130. Horae.

Vellum, $7 \times 4\frac{3}{4}$, ff. 124, 17 lines to a page. Cent. xvi (1520). Acquired in 1789.

Contents:


| | |
|---|---|
| Kalendar in French (black, blue and red, in double columns) | f. 1 |
| Sequences of the Gospels | 7 |
| Obsecro te | 11 *b* |
| O intemerata | 14 *b* |

| | |
|---|---|
| Hours of the Virgin | f. 17 |
| Seven Psalms and Litany | 65 |
| Hours of the Cross | 80 |
| Hours of the Holy Ghost | 83 |
| Office of the Dead | 86 |
| Memoriae | 118 |

The use is of Paris.

The Kalendar marks the great feasts in blue and has S. Marcel in that colour. The Litany has *Martyr*, S. Lambert: *Confessors*, SS. Maturin, Marcellus, Sulpitius: *Virgins*, SS. Geneviève, Avia, Aurea, Clara. This seems to indicate some place near Paris, on the Rouen side.

The borders are in geometrical patterns; the pictures are elaborate and unpleasing.

No. 1. *Sequentia of S. John.* John under tree; surprised, book on knee. Eagle. Virgin and Child in sky.

2. *Obsecro te, Domina, in text*, Virgin and Child on throne, a black nun kneeling to them.

3. *O intemerata.* Initial. Dove in glory.

4. *Horae of B. V. M. Matins.* Annunciation. Angel with sceptre. Dove on ray.

5. *Lauds: in text.* Visitation. Elizabeth (on *R.*) is well drawn.

6. *Prime. Full page.* Mary and Joseph adore the Child; ox and ass.

7. *Tierce, smaller.* Angel with scroll. Two shepherds and a dog.

8. *Sext, larger.* Adoration of the Magi. No stable. Star.

9. *None in text.* Presentation.

10. *Vespers.* Flight into Egypt.

11. *Compline.* Coronation of the Virgin by angel. The Father with tiara.

12. *Vij Psalms.* David kneeling. Harp by him. Angel brings down sword, lance, and scourge.

13. *Matins of the Cross.* Christ on the Cross, between Mary and John. Sun and moon: title.

14. *Matins of the Holy Ghost.* Pentecost with Virgin throned. Dove over her. Rubbed.

15. *Officium mortuorum.* Job on dunghill. Three priests. Devil beats him with club.

16. *Memoriae. In text.* Michael and Devil.

17. ,, ,, John the Baptist. Book, lamb with cross and banner.

18. ,, ,, Peter and Paul. Key, open book and sword.

19. ,, ,, Christopher with staff carries Christ.

20. ,, ,, Nicholas, Bishop, 3 children.

21. ,, ,, Catherine, crown, sword, open book, wheel.

22. ,, ,, Geneviève, open book, candle, angel and devil contending.

[Fw. 108. Searle 48.]

## 131. Horae.

Vellum, $10\frac{1}{4} \times 6\frac{1}{2}$, ff. 194 + 2 blank, 20 lines to a page. Cent. xvi. Acquired in 1808.

Contents:


| | |
|---|---|
| Kalendar in French, in black, blue, and red | f. 1 |
| Pater Noster, Ave, Credo, etc. | 8 |
| Sequences of the Gospels | 10 *b* |
| The Passion according to S. John | 15 |
| Hours of the Virgin, of the Cross, of the Holy Ghost | 27 |
| Seven Psalms and Litany | 101 |
| Office of the Dead | 119 |
| Memoriae | 158 |
| Prayers for the day | 164 |
| Seven verses of S. Gregory, etc. | 190 *b* |


The hand is Roman.

*Marks of ownership.* The initial to the Matins of the Virgin contains the arms of the Scaliger family: *gules* a ladder *argent:* on a chief *or* an eagle with two heads displayed *sable.* The motto is *sincere.*

The use is Parisian.

The Kalendar marks SS. Geneviève and Marcel in red.

The Litany invokes: *Martyrs*, SS. Julian, Ferreolus, Maurice, Marcellus, Nicasius, Lambert. *Confessors*, Germanus, Fiacre, Marcellus, Medard, Boniface, Louis, Martial. *Virgins*, Geneviève, Gertrude, Benedicta, Oportuna, Castitas.

From some place in Normandy not far from Paris.

The work is very careful and elaborate. The borders of the large pictures have very painstaking reproductions of natural objects on a ground of fluid gold. The figure paintings are in many cases very pleasing, but the whole book, though magnificent in its way, shews signs of decadence.

*Collation:* $a^6$ (+ 6* blank) $b^8$ etc.

No. 1. *Paternoster. In text.* On rayed glory with flame border. Three quarters length of God the Father, full face, in stole, white undergarment, red mantle. Imperial crown, orb. Blessing, seated on the rainbow. Fine work.

2. *Sequentia of S. John. In text.* John on edge of river, book on knee, dips into ink placed on ground by him. Rays to right.

3. *Sequentia of Luke. In text.* Luke, old, beardless, with purple cap, in chair at desk in room. Books about. Ox on floor.

4. *Of Matthew. In text.* Book on desk, looks up to open book held by angel on *R.*

5. *Sequentia of Mark.* Book on desk on table. Lion beyond it. Mark looks round, full face. Behind him, panels with scroll-pattern.

6. *Passion sec. Joh.* Agony. Christ in front. Chalice on rock. Rays. Behind, three apostles asleep.

7. *Hours B. V. M. Matins. Full-page.* Annunciation. Angel advances with lily, points to Dove entering on ray through window. AVE-PLENA on architecture over door. Virgin at desk on *R.* Rose and white pinks in border with insects.

8. *Lauds.* Salutation. Two figures. (Virgin on *R.*) Mountainous landscape, with water-mill. Village and towers. Blue and white flowers and insects in border.

9. *Matins of the Cross.* ECCE HOMO (on architecture to left): on balcony, Christ bound, red robe. Pilate and soldiers with scourge. Two attendants look out of windows on each side. Below, soldier with bulrush. Two Jews. Two soldiers, one with cord. Virgin with outstretched arms and John. Sloes or bullaces in the border.

10. *Matins of the Holy Ghost.* Virgin standing. Apostles kneel and stand in ring. Dove, with gold background and rays, descends through top of dome. Iris in border.

11. *Prime.* Mary and Joseph (in turban), two shepherds, adore outside cave. Ox and ass inside cave. Bottle hanging up. Moon and rays behind a cloud in sky. Blue cornflowers in border.

12. *Tierce.* Four shepherds, one with bare arms, wreath of laurels and pipe, another with bagpipe. Angel (half-length) in starry sky on cloud with scroll. GLORIA-TERRA. Road leading to a town and cottages. Dog. Filberts in border.

13. *Sext.* Adoration, with Joseph, ox, ass. Stable as in No. 11. Dog in front guards Gaspar's crown. Box of gold offered. Cavalcade waits behind. Star in sky. Poppies in border.

14. *None.* Circumcision by Symeon in centre, full face and pointed headdress, standing behind a hexagonal marble altar. Background, three niches. Joseph on left, turban in hand, leans on his stick. Christ turns to his mother on *R.* Purple crocus.

15. *Vespers.* Flight. To left three figures. Virgin has stick. Joseph not nimbed (nor in No. 14). Behind, Joseph kneeling at door of house on a hill. Half-length angel in sky speaks to him. Borage? in the border.

16. *Compline.* Coronation. Virgin and Christ seated talking on one seat, in glory. Angel crowns her. Angel over Christ's head. Border of red and blue cherubs. Ground yellow and flame-colour. Border, blue pimpernel?

17. *vij Psalms.* David with crown and mantle. Turban and harp in red case lie by him. He kneels in an oblong court with rail and garden. Angel in air with three arrows. Border, cherries.

18. *Officium mortuorum.* Job, on straw before a ruined house: by him a pan on a stone base. A beardless friend, a lady with napkin, and a maid approaching with wallet and bottle. Border, forget-me-nots.

19. *Memoriae. In text.* Trinity. Father and Son alike in one mantle. Dove overhead in glory. Both are blessing and hold a crystal orb, with gold bands and cross, three-quarters length.

20. *Memoriae. In text.* The Father, in tiara and mantle, faces right, blessing, with crystal and gold orb. Glory bordered with blue clouds. Three-quarters length.

21. *Memoriae. In text.* The Son in landscape, with purple robe, faces left. Cross-nimbus and gold orb, three-quarters length.

22. *Memoriae. In text.* Dove, cross-nimbus in glory, pink and yellow wings. Clouds.

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23. *Memoriae. In text.* Veronica, in landscape with a distant church, with the Holy Face rayed, on cloth. Three-quarters length.

24. *Memoriae. In text. Obsecro te.* Virgin holding naked Christ in landscape. Three-quarters length.

25. *Memoriae. In text. O intemerata.* The Virgin, seated face *R.*, covered head, joined hands, open book on knee. Gold ground, three-quarters length.

26. *Memoriae. In text. Stabat Mater.* Pietà by cross. Hill and withered trees behind, three-quarters length.

27. *Memoriae. In text.* Michael, face *R.*, in bluish white linen garment, with sword and shield, tramples on devil. Three-quarters length.

28. *Memoriae. In text.* John the Baptist with nimbed lamb, on book in landscape. Hairy garment: turned to right, three-quarters length.

29. *In text.* John the Evangelist blessing chalice, with dragon. In a marble hall.

30. — Peter, key, open book. Paul with sword. A wall behind.

31. — James, hat on back, book, staff. Face turned to *R.* Landscape.

32. — Stephen, Deacon. Stones on robe. In room.

33. — Lawrence, Deacon, open book. Gridiron. Landscape.

34. — Christopher walking to *R.* in water, with tree for staff. Christ on shoulder.

35. — Denis, Bishop, with head in hands. A city seen through a door on *L.* On the wall on *R.* a niche with brass washing apparatus and towel, and a shelf.

36. *In text.* Sebastian bound to tree, four arrows in him.

37. — Nicholas, Bishop, pastoral staff. Three boys in tub; faces right in room.

38. — Martin on horse in blue tunic and furred cloak. Sword held upright. Under city wall. Beggar's head seen in front to right.

39. *In text.* Claudius, Bishop, faces left. Man with shroud and joined hands. In room, cross staff.

40. *In text.* Francis with spread-out hands, shewing the stigmata in palms and side, faces right. Six-winged cherub in air, in landscape. Three-quarters length.

41. *In text.* Anthony, faces *R.*, habit black, hood, T cross on shoulder. Stick: open book. Hog. Chapel behind.

42. *In text.* Anne. Teaches Virgin (with joined hands). Green hanging behind her, in a room.

43. *In text.* Magdalene, long hair, crossed arms, gold-covered cup. Landscape, rocks and a city. Rich mantle.

44. *In text.* Catherine. Square-cut dress. Sword and wheel. Landscape.

45. — Margaret emerges from back of dragon. Three-quarters face, in a circular prison.

46. *In text.* Barbara (turbaned). Palm, open book. Tower behind.

47. — Apollonia holds her breast in forceps (not a tooth) in landscape.

48. — Geneviève in arched hall. White headcloth; open book, candle. Devil in air blows with bellows. Faces *R.*

49. *Oraysons sainct gregoire.* Mass of Gregory. He kneels, facing *L.* Acolyte with candle. Christ stands in tomb, ladder, reed, cross.

50. *Mon benoist Dieu.* Christ three-quarters length, in purple robe on glory (clouds at top corners), blessing: three-quarters full-face, turned to *R.*

[Fw. 127. Searle 92.]

## 132. Horae.

Vellum, $7\frac{1}{2} \times 5$, ff. 61, 37 lines to a page. Cent. xvi (1500–10). Acquired in 1808.

Contents:

| | |
|---|---|
| Kalendar in French (red and blue alternately) | f. 2 |
| Sequences of the Gospels (Jo. Lc. Mt.) | 5 *b* |
| Deus propitius esto mihi | 7 *b* |
| Obsecro te | 8 *b* |
| Saluto te, beatissima | 9 *b* |
| O intemerata | 10 *b* |
| Hours of the Virgin | 12 *b* |
| Seven Psalms and Litany | 37 *b* |
| Office of the Dead | 43 |
| Memoriae | 58 *b* |

*Collation:* $a^4$ (+ 1*) b—$f^6$ $g^8$ h—$k^6$.

*Marks of ownership.* A coat of arms (cent. xvii) painted on the fly-leaf bears, *azure* a star of five points *or* surmounted by a helmet with coronet.

The use is Roman.

The Kalendar marks the greater feasts in no special colour. The Litany invokes S. Stanislaus. The pictures are most careful and interesting, and in many cases really beautiful work. The geometrical patterns in the border are done with great care, and so are the frequent grotesques, but they are not very pleasing in effect. The MS is a very remarkable one.

*Kalendar.* Two months on a page. Signs and employments in four compartments at top. One subject (Story of Creation and Fall of Man) in border and below.

No. 1. *January.* At table.

2. Aquarius. Naked boy with one pitcher.

3. *February.* At fire.

4. Pisces.

5. *Border.* Christ with globe seated. Angels behind praising.

6. *Below.* Fall of rebel angels. Fire below. Michael armed thrusts them down. He is at the head of four angels praising.

7. *March.* Pruning vines.

8. Aries.

9. *April.* Girl sits with garland in garden.

10. Taurus. Half-length.

11. *Below.* Christ, half-length, creates sun and moon, trees, beasts, stag and doe, dog, lion and lioness, and two camels.

12. *Border.* Christ, half-length, looking up. Two angels handling an inanimate clay man.

13. *May.* On horse with hawk.

14. Gemini, boy and girl embrace among trees.

15. *June.* Mowing.

16. Cancer.

17. *Border.* Trinity (three persons), with globe, half-length. Adam, half-length, with clasped hands, gives thanks.

18. *Below.* Christ, half-length, offers crown to Adam; beasts are near. (The dominion of man.)

19. *July.* Reaping. 20. Leo.

21. *August.* Threshing.

22. Virgo with palm.

23. *Below.* Creation of Eve. Three figures half-length.

24. *Border.* Prohibition of the Tree. Adam with folded arms. Half-length, three figures.

25. *September.* Treading wine.

26. Libra, hanging from sky in landscape.

27. *October.* Beating oaks.

28. Scorpion, long tail.

29. *Border.* Council of Devils. Satan on throne of iron with fire beneath, hook in hand. In front four half-length devils converse: a good picture.

30. *Below.* Serpent, with woman's head and coloured wings in tree. Eve, half-length, eats the apple.

31. *November.* Kills pig with knife.

32. Centaur shoots forward.

33. *December.* Puts head in oven.

34. Capricornus.

35. *Below.* Eve eats and offers to Adam who takes. Serpent in fork of tree.

36. *Border.* Christ, half-length by the tree, curses serpent, whose head is that of a demon. It is no longer in the tree.

37. *Border. Sequentia of S. John.* John, half-length, sits writing. Rider on red horse, with sword, rides over dead body.

38. *Border. In illo tempore* (John xiii.). Christ washes Peter's feet. Others sit waiting.

39. *Border.* Luke at desk paints Virgin standing in prayer.

40. — *Passion.* Christ bearing Cross. Soldiers, hill.

41. — Matthew sits writing. Angel with ink.

42. — *Deus propicius esto mihi.* Two figures, men; one beats his breast, the other prays by tomb. They see Jesus, wounded, with crown, naked, standing on white altar, against a gold cloth.

43. *Border. Obsecro te, Domina.* Birth of the Virgin.

44. — — Presentation, with Joseph and Angel.

45. — *Saluto te beatissima.* Marriage of the Virgin. Bishop with crossed stole. Anne present.

46. *Border.* Virgin praying before gold shrine on altar.

47. — *O intemerata.* Virgin and John in landscape.

48. — — Virgin sits on ground reading by book-desk.

49. *Full-page. Title to Hours.* Two divisions. 1 *a.* Trinity. Three persons, each with cross nimbus, and orb. *b.* Gabriel sceptred between four crowned females,

three with sceptres, one with sword (Mercy and Truth, Justice and Peace). 2. Souls of the Fathers in Hell-mouth among rocks praying. Two men and Eve are conspicuous.

50. *Matins. Border.* Annunciation. Gabriel with sceptre. Ray.

51. — — Salutation. Two figures.

52. — — Mary walking with Joseph; the latter in front looks back. She weeps.

53. *Matins. Border.* Joseph on ground sleeps. Angel wakes him.

54. — — Virgin gives her hand to Joseph, who kneels, apologising.

55. — — Augustus on throne gives order to two kneeling messengers. Two Councillors by him.

56. *Matins. Border.* Scene in a street. Two Roman trumpeters; with double-headed eagle on their trumpet-flags. A hooded registrar stands between them.

57. *Full-page. Frontispiece to Lauds.* Joseph walking turns to reproach Mary who follows, apparently with slowness. She points to her body.

58. *Border. Lauds.* Joseph and Mary approach gate. Man inside.

59. — Mary and Joseph adore the Child just born, before stable.

60. — *Lauds.* Half-length. Octavian kneels. The Sibyl points out of window. Virgin and Child in sky rayed.

61. *Border.* Half-length. Two shepherds, one with bagpipe, look up at a blue angel with *Scr.* GLORIA IN EXCELSIS.

62. *Border.* Half-length. Adoration of Shepherds, one offers a flute. Joseph is present.

63. — Half-length. Mary sits with babe in her lap, looking at it. Joseph warms a cloth at fire.

64. *Border.* Half-length. Three kings look up at Star.

65. — — Three kings on horseback, apparently meeting. Cavalcade behind.

66. *Prime.* Half-length. Circumcision, with Joseph. The Child lies on an altar, the Priest is nimbed.

67. *Prime.* Adoration of Kings, with Joseph.

68. — Massacre of Innocents. Houses. Two soldiers, one child with mother prostrate, one other woman.

69. *Full-page. Frontispiece to Tierce.* Herod, crown and sceptre, standing with hand to throat, a Councillor behind. Kneeling nurse presents bleeding infant (Herod's own). Man behind.

70. *Border.* Presentation. Joseph. Simeon. Nimbed women.

71. — Flight: they meet the sower.

72. — The soldiers question him. He takes off his hat and points to full-grown wheat.

73. *Border.* Jesus sits among Doctors. Joseph and Mary enter.

74. — Mary weaving. Joseph with adze at bench. Jesus brings a pitcher of water on his back.

75. *Border.* Baptism. Dove descends.

76. — Jesus and a monstrous devil, standing, converse.

77. *Full-page. Frontispiece to Sext.* Two divisions. 1. Feast at Cana: the Thaliarch drinking. John the Evangelist (bridegroom) calling to him. Bride: Virgin: Christ speaks to servant with pitcher. Three other pitchers on ground. 2. Kitchen scene: turnspit boy at fire, cook, maid with plate and ladle, basting. A page in boots at a table with dagger and plate of food.

78. *Border. Compline.* Christ prays in desert. Father in sky. Devil robed, with horns, behind.

79. *Border. Compline.* Pietà by Cross. John, Magdalene with casket.

80. — — Virgin stands. In front sit the four evangelists writing from her dictation.

81. *Border. Compline.* Virgin speaks to a Dominican ringing a bell at Church door.

82. *Border. Compline.* The Father in sky with globe. Angels (blue) on each side. Below: the Virgin and John the Baptist intercede. She points to her breast.

83. *Border. Compline.* The Trinity. The Three Persons crown the Virgin, who faces the spectator (half-length).

84. *Border. Compline.* Angels (or youths) looking to left, adoring.

85. *Horæ de S. Spiritu?* in text. The four major Prophets writing in a room.

86. *Horæ (?) in text.* Half-length. David crowned writing, harp by him. Angel dictates.

87. *Border.* Half-length. Virgin gives bond to Theophilus. Devil in air.

88. — Rescues a praying monk from water. Landscape.

89. — Speaks to kneeling nun. Angel stands with child. (L'Abbesse enceinte.)

90. — Talks to man in prayer at desk. Her marriage seen on the wall as in a picture.

91. *Border.* Talks to criminal in shirt in cart (the hangman is riding the horse). Gallows and ladders, and men on hill behind. (The thief Ebbo.)

92. *Border.* Talks to nimbed girl in landscape.

93. — The same girl in landscape carries three loaves (or stones) in robe.

94. — Moses (white-haired) and Christ in the burning bush.

95. *Three quarters of a page.* Jesse (large) in curtained bed. Tree grows out of his chest. Six kings (with David) on left branches. Six turbaned men on the right branches. Virgin and Child, rayed, at top.

96 and 97. *Two full-pages. Frontispiece to vii. Psalms.* 1. David (two men behind), crown, sceptre, looks out of window on label below 'COM DAVID.' 2. Bathsheba in necklace, gold hair, gauzy veil, in a fountain, faces *L.* Label 'REGARDE BARSABE.'

98. *Full-page* (painted over text, tota die ac nocte...). Knight in dark armour and red and gold plume, on white horse with pink housings, in landscape.

99. *vij. Psalms. Border.* Half-length. David throned gives letter to Uriah armed.

100. — Battle scene. Uriah pierced in chest falls from horse.

101. — David crowned kisses Bathsheba.

102. — David sits: Gad, hooded, is behind him. In front stand Death with dart, Famine, a thin woman in blue, and a warrior.

103. *vij. Psalms.* David praying to Christ with orb in sky.

104. — Absalom armed, hanging in tree by hair. Joab, mantled, in black armour on white horse, thrusts him through from behind.

105. *vij. Psalms.* David, folded arms, looking up in grief, a councillor on each side. (He is receiving the news of Absalom's death.)

106. *vij. Psalms.* The Trinity. Father, mitred, with orb. Dove. Son interceding. David kneels to *R.* Angels.

107. *vij. Psalms. Litany.* Virgin. Peter with key, other apostles stand praying, looking towards No. 106.

108. *vij. Psalms. Litany.* Stephen, Lawrence, Catharine. A Bishop looks to *R.*

109. *vij. Psalms.* *Litany.* Beardless worshippers praying, face *L.*

110. — — Priest at Altar. Gold altar-piece with Saints. Acolyte and one other.

The next following Borders have grotesques of Devils and Monsters.

111. *Memoriæ.* Three in border of each page. 1. James the Great, half-length, hat, staff and open book.

112. *Memoriæ.* 2. Christopher with Christ, in river.

113. — 3. Two archers shoot, Sebastian at tree.

114. — 1. Lawrence holds up gridiron.

115. — 2. Cosmas with hood and leather case.

116. — 3. Damian half-length. Casket.

117. — 1. Martin in black habit, on bed. Out of window, Christ (half-length) with fragment of cloak, and angels.

118. *Memoriæ.* 2. Nicholas, bishop, pastoral staff, three children in tub.

119. — 3. Magdalene. Half-length, with casket and white thing (? towel) round her neck.

120. *Memoriæ.* 1. Margaret, with cross, comes out of dragon's back in landscape.

121. — 2. Katharine, crown, sword, and orb.

122. — 3. Wheels broken by fire from heaven. No figures (Barbara's picture is omitted).

123. *Memoriæ.* 1. 'Appolonia,' pincers and tooth.

124. — 2. Geneviève, candle, angel, devil and open book.

125. — 3. Achasius, half-length, armour with Tau cross.

126. — half-page. The 10,000 Martyrs, gold armour. Tau crosses, crowned with thorns: parts of seven figures visible.

[Fw. 45. Searle 52.]

## 133. Horae.

Vellum, $7\frac{1}{2} \times 5$, ff. 145, 22 lines to a page. Cent. xvi (1510). Acquired in 1809.

Contents:


| | |
|---|---|
| Kalendar in French | f. 1 |
| Sequences of the Gospels | 7 |
| Obsecro te | 14 |
| O intemerata | 16 *b* |
| Ad missam B. V. Mariae | 19 *b* |
| The Passion according to S. John | 22 |
| Hours of the Virgin | 23 *b* |
| Hours of the Cross | 75 |
| Hours of the Holy Ghost | 77 |
| Seven Psalms and Litany | 80 *b* |
| Office of the Dead | 93 *b* |
| Prayers in Latin and French | 124 *b* |
| Memoriae | 138 *b* |

*Collation:* $a^6$ $b^8$—$k^8$ $l^4$ $m^8$ (wants 1) $n^8$—$u^8$.

A leaf is lost after f. 74 (Hours of the Cross, frontispiece).

*Marks of ownership.* The arms of the first owner have been gilded over on f. 23.

On the cover under a coronet is a shield with the motto *mane nobiscum Domine.* This is the device of Baron de Thou.

The use is Roman.

The Kalendar and Litany are undistinctive.

The pictures in the Kalendar are the best in the book. The others are of ordinary type. Every page has a border down one side, of arabesques in geometrical patterns.

No. 1. *January.* At table with wife.

2. Aquarius winged in air, has one pitcher.

3. *February.* At fire. Pisces in air.

4. *March.* Pruning. Aries in air.

5. *April.* With flower and dog. Taurus in air.

6. *May.* Riding, with hawk, and maid behind. Gemini in air. Half figures.

7. *June.* Shears sheep. Cancer in air.

8. *July.* Mows. Leo in air.

9. *August.* Reaps, another drinks. Virgo, half-length figure in air, with two palms. Naked.

10. *September.* Treads grapes. Libra in air.

11. *October.* Sows. Sagittarius in air, shooting back, a centaur with two legs only, hind ones.

12. *November.* Beats oaks. Scorpio in air.

13. *December.* Kills pig. Capricornus (natural) in air.

14. *Title to S. John.* Full-page in frame. John writing on isle. Eagle with ink. Devil spilling it. Above, God, half-length, triple crown; behind, John Baptist and Virgin and other saints.

15. *Full-page.* Luke writing in room. Ox.

16. *Full-page.* Matthew in room at desk. Angel with book.

17. *Full-page.* Mark (old, like Peter) writing in room. Lion on hind legs with ink.

18. *Full-page. Obsecro te Domina.* Virgin and Child under canopy in room. Three angels, one with harp, another with mandolin.

19. *In text. O intemerata.* Half-length. Pietà by cross. Magdalene and John (or angels).

20. *In text. Salve sancta parens.* Half-length of Virgin and Child, rayed. The Child has a flower.

21. *Full-page. Passion according to S. John.* Scourging. Back to pillar. Christ is being scourged on the front of the body.

22. *Full-page. Matins.* Annunciation. Angel with sceptre points to dove. Virgin seated, arms crossed. In pediment of frame a repetition of the scene in white with dove, and Virgin kneeling.

23. *Full-page. Lauds.* Salutation, with two more figures, ? angels.

24. *Full-page.* *Prime.* Mary and Joseph adore the Child, three angels kneel.

25. — *Tierce.* Angel with scròll, AINEVISCECIT[1]. Two shepherds kneel, one with bagpipe. Woman kneels, lamb leaps to her, a keg on the ground.

26. *Full-page.* *Sext.* Adoration of the Kings, one black; star and rays. Joseph holds the gold.

*None* gone.

27. *Full-page.* *Vespers.* Flight, with an angel. Idol falls.

28. — *Compline.* Death of Virgin. John with palm. Peter with book, sprinkling her. Beardless man with censer. In front, Paul and one hooded sit reading.

*Hours of the Cross* gone.

29. *Hours of the Holy Ghost.* Pentecost. Virgin sitting, open book, praying. The Apostles kneel. Dove with detached flames.

30. *vii. Psalms.* *Full-page.* David, from ground-floor window, with sceptre and crown, watches Bathsheba in a square pond.

31. *Officium Mortuorum.* *Full-page.* Job on dunghill. Two friends stand. Ruins behind.

32. *In text.* *Dne Ihu xpe rogo te* (*a Prayer from S. John Lateran*). Half-length of Christ in robe and crown of thorns, with hands bound, under a niche.

33. *In text.* *Mon benoist dieu.* Half-length of Christ, shewing his wounds, crowned with thorns, and girded with linen.

34. *In text.* *Sire dieu.* Half-length of the Father. Triple crown and orb, rayed, blessing.

35. *In text.* *Missus est Gabriel.* Half-length. S. Bernard, as monk, kneels to Virgin and Child (with flower) seated under canopy.

36. *In text.* S. Bernard, grey hood with fur tassels, white habit, open book, holds chain, fastened to devil's head (half-length).

| | | | |
|---|---|---|---|
| 37. | *Memoriae.* | *In text.* | Trinity. Two Persons with orb. Dove between them. |
| 38. | — | — | Michael. Cross and sword, smiting devil. |
| 39. | — | — | John the Baptist. Hair shirt. Lamb on book. |
| 40. | — | — | John the Evangelist. Cup and dragon. |
| 41. | — | — | Peter and Paul, under niche, key, book, sword. |
| 42. | — | — | Sebastian at tree. Eight arrows in him. |
| 43. | — | — | Anthony, black hood, book and stick: cell near. |
| 44. | — | — | Magdalene. Covered cup. |
| 45. | — | — | Catherine. Crown, sword, open book. |
| 46. | — | — | Margaret, praying, emerges from dragon in a room. |
| 47. | — | — | Barbara. Open book, palm: by a tower. |
| 48. | — | — | Apollonia. Open book. Pincers. |

[Fw. 41. Searle 54.]

[1] Corruptly for <GLORI>A IN EXCELSIS.

## 134. Horae.

Vellum, $5\frac{3}{4} \times 3\frac{1}{4}$, ff. 126, 20 lines to a page. Cent. xvi (1520–30). Acquired in 1808.

Contents:


| | |
|---|---|
| Kalendar (in black and red, not full) | f. 1 |
| Sequences of the Gospels | 14 |
| The Passion according to S. John | 18 |
| Hours of the Virgin | 26 |
| Seven Psalms and Litany | 75 |
| Office of the Dead | 88 |
| Memoriae (1) | 108 *b* |
| Obsecro te | 111 |
| O intemerata | 114 |
| Memoriae (2) ('Suffragia') | 116 |


The hand is Roman. A leaf (Front. to Matins of the Cross) is lost after f. 46.

The use is Roman. The Kalendar shews Roman influence. The Litany invokes S. Geneviève, but is very short.

This is undoubtedly the most beautiful of the late MSS in the collection: the execution is perfect. Especially admirable are the illustrations to the Kalendar. The weakest part is the treatment of natural flowers, fruits and insects in the border.

*Collation.* This is difficult to ascertain owing to the tightness of the binding: the last quire is of 8 leaves: the first probably of 6.

1. *January.* At table with servant. In cloud at top on right, Aquarius, blue with pitcher.
2. *February.* A maid with eggs in a basket on her head, and a man with basket on back with stick, walking to town. Pisces, ut supra, top left.
3. *March.* Two men prune vines in landscape (windmill and church). Aries top, to left.
4. *April.* On horse in field. Hawk and heron in air. Pollard willow by brook. Taurus, to right.
5. *May.* Gentleman with lute and lady with wreath on a bench with trellis behind in garden. Gemini to right.
6. *June.* Woman sits shearing sheep; man superintends with crook. Cancer to right.
7. *July.* One man mows, one sits and drinks. Pollard willow. Church on hill. Leo to left.
8. *August.* Woman reaps. Man binds sheaves. Trees standing in the corn. Virgo (with palms) to left.
9. *September.* A man ploughs a sloping field with two horses, white and brown. Libra to left. A church in the distance.

10. *October.* Inside house. Man treads grapes: up to the door comes a man with a bound-up head and pack on back, or covered basket of grapes. Scorpio in centre.

11. *November.* Man leans against a tree with stick. Pigs feed about. Sagittarius to left.

12. *December.* Man killing pig, he kneels on it, his wife catches the blood. Sheaves behind. Trees over wall. Capricornus (natural) to right.

13. *Full-page.* John on knoll by sea, in surprise: a book by him. Rays out of cloud.

14. *In text.* Matthew, scroll on knee, faces left. Angel with book dictates.

15. — Mark, beardless, whitehaired. Scroll on knee, lion by to right.

16. *Passio. Full-page.* Very skilful. Sunset sky. Jews in centre of group of prostrate men, including Judas with bag; behind, the three apostles. A rocky arch: the garden-gate, etc. Border, columbine.

17. *Matins.* Annunciation. A domed vestibule. Dove on ray. Angel with sceptre. Border, iris, rose, pansy, forget-me-not, crocus?

18. *Lauds.* Salutation. Elizabeth kneels. Border, corn-flowers, pink and blue. [Crucifixion gone. Poppies in the border opposite.]

19. *Hours of the Holy Ghost.* Pentecost. Virgin in centre. Dove on rays, sheds flames. Apostles, one with book, sit or stand. Border, nightshade.

20. *Prime.* Mary, two angels. Joseph in distance among ruins. Ox and ass feed. Border, cherries and sloes.

21. *Tierce.* Four shepherds, small angel on sky with scroll. Landscape. Border, mallows, pink and white.

22. *Sext.* Adoration with Joseph; in ruins; star. Border, wild strawberries, bean, flower and pod.

23. *None.* Presentation. Simeon as bishop. Joseph. Lady kneels with cage. The Temple is apsed. Many figures. Border, pink daisies ("hen and chickens").

24. *Vespers.* Repose. Virgin and Child under tree with green apple. Joseph in a pool watering the ass. Village, hills. Border, ragged robin.

25. *Compline.* Assumption among clouds, by four cherubs. Red cherubs' heads round; gold ground. Border, violets, white and purple.

26. *vij Psalms.* David kneels. Crown and harp by. Angel in sky with scourge and sword. City gate behind. Border, light purple anemone.

27. *Vigil. mortuorum.* Job (bleeding) sits facing *R.* Two friends and wife stand by. Ruins and landscape. Border, bryony.

28. *In text.* Italian Trinity. Three-quarters length. Gold ground. Clouds. The Father has a tiara.

29. Veronica. The "Sainte face" (white-rayed) on white cloth.

30. *Full. Obsecro te, Domina.* The Virgin in red mantle over blue, and Child, on crescent. Gold ground. Red cherubs surround them. Clouds, gold frame. Border, sweet peas.

31. *In text.* Michael, sword, shield and curious diadem. The devil half fallen.

32. — John the Baptist, in the desert. Mantle and skin. Lamb on book.

33. — John the Evangelist with cup, in room.

34. — Peter, key, book. Paul, sword, in a room.

35. — James the Great, hat, scrip, staff, book, in the desert.

36. — All apostles. Philip (cross-staff), James the Great (hat, staff), Thomas or Matthew with square.

37. *In text.* Stephen, stone on head and in robe, and palm, in room.
38. — Lawrence. Palm, open book, gridiron, in room.
39. — Sebastian at tree, five arrows, looks up. Rays on right.
40. — *Martyrs.* Stephen, Paul, Bartholomew, a bishop, James the Great.
41. — Nicholas, bishop, with pastoral staff: three children in tub.
42. — Claudius, bishop, open book and crosier, in room.
43. — Anthony reading, with stick and hog, in desert.
44. — Anne teaches the Virgin at her knee, seated in room.
45. — Magdalene, cup and lid in hand, in room.
46. — Catherine. Crown, book, palm, sword, wheel.
47. — Margaret with cross emerges from dragon's back.
48. — Barbara, palm and book, looking to tower on right.
49. — Apollonia. Pincers and tooth, open book, landscape.
50. — Geneviève. Open book, candle, angel, and devil.

All the work is extraordinarily delicate: but the schemes do not diverge from the ordinary type.

[Fw. 25. Searle 93.]

## 135. Horae.

Vellum, $6\frac{1}{4} \times 4\frac{1}{4}$, ff. 145, 19 lines to a page. Cent. xv (1450?). Acquired in 1808.

Contents:

| | |
|---|---|
| Kalendar (in black and red, not full) | f. 1 |
| Cursus horarum de passione Domini | 12 |
| Hours of the Virgin | 33 |
| Hours of the Cross | 61 |
| Seven Psalms and Litany | 65 |
| Office of the Dead | 75 |
| Prayers in Dutch | 109 |

In Latin and Dutch.

In red in the Kalendar SS. Pontianus, Pancras, Servatius, Boniface, Odulph, Lebuin, Lambert, Willibrord. In the Litany *Martyrs:* Lambert, Gereon. *Confessors:* Willibrord, Lebuin, Radbod, Servatius, Odulph. *Virgins:* Gertrude, Walburgis.

The decorations are of the finest kind, the burnished gold being particularly good. The only figured subject is an inserted one.

*Collation:* $i^2$ $a^2$ (+ 2*) $b^8$ $c^8$ $d^{12}$ $e^8$ (+ 1*) $f^8$ $g^8$ $h^4$ $i^6$ $k^8$—$s^8$ $t^6$ (wants 6 blank).

Fly leaf. Miniature of S. George and Dragon in niche with three pinnacles. Gold cusped nimbus. Black ground diapered with red and gold lines. George armed on horseback. Conical helmet, lance and shield. Dragon bleeding. General scheme very strongly resembling that of English frescoes (e.g. one in Troston Church, Suffolk), in attitude of George, and in the character of the dragon. ? Cent. xiii.

[Fw. 10. Searle 111.]

## 136. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{2}$, ff. 167, 21 lines to a page. Cent. xv (1460?). Acquired in 1810.

Contents:


| | |
|---|---|
| Kalendar | f. 1 |
| Hours of the Virgin | 16 |
| Hours of the Eternal Wisdom | 47 |
| Hours of the Cross | 66 |
| Hours of the Holy Ghost | 85 |
| Seven Psalms and Litany | 108 |
| Office of the Dead | 123 |
| Prayers at Mass etc. | 149 |


*Collation:* $a^{10}$ (1 attached to cover, 10 cancelled) $b^8$ $c^{10}$ (10 cancelled) $d^8$ $e^8$ etc.: the last of 8, 1 cancelled, 8 attached to cover.

All in Dutch.

In the Litany *Martyrs:* Gangolf, Pontian, Herasmus, otherwise as in No. 141, etc.

Careful pictures, interesting, but rather rude.

The *binding* is a fine stamped one of cent. xv. In the centre the Paschal Lamb with flag, in a circle within a mandorla. Inscription: SIET · DAT · LAM · GOE(DES ·)DAT · BOER · DINE · SONDEN · D · WERL. At the corners the Evangelistic emblems in circular medallions.

No. 1. *Matins of the Virgin. Full-page.* Annunciation. Virgin on left. Lily-pot behind. Angel in white with sceptre. Three windows. Dove on ray enters through the middle one. Gold vaulting.

2. *Opposite Initial.* Virgin crowned and Child, half-length on crescent, rayed. Flame-coloured ground.

Round No. 1 in border is a Jesse-tree. At bottom, Jesse seated in chair sleeping. Two branches spring out of his chest and back. The tree contains twelve half-lengths, one is David with harp, one is Virgin and Child: all are crowned. White ground dotted with black.

3. *Hours of the Eternal Wisdom. Full-page.* Christ in dark mantle, full-face, stands in room, blessing: open book in right hand, with words *Ego sum via veritas et vita:* Cross-nimbus. Green hangings at end of room, two windows, that on left open shews a view.

4. *Hours of the Holy Cross. Full-page.* Crucifixion between Mary and John. Coarser work. View behind.

5. *Initial,* gold ground. Child Jesus in dark robe, cross-nimbed, seated on a green mound, holds cross and two scourges.

6. *Hours of the Holy Ghost. Full-page.* Virgin in midst. Open book on knee, long hair flowing. Apostles sit round. Dove rayed wavy enters through the middle one

of three windows. Pink and gold arras. Gold vaulting. The opposite initial is lovely; it contains two blue columbines.

7. *vij Psalms.* David kneels in a landscape crowned, harp on ground. Castles, trees and river behind. Christ cross-nimbed half-length with orb, blessing, in red flaming semicircle above.

*Opposite Initial.* Beautiful border, blue and red, with dragon.

8. *Officium mortuorum.* Priest at Church porch sprinkles with holy water a shrouded body, put into grave by two sextons: the bier stands by. Acolyte with cross. Black mourners in the porch on left: on right, wall and tree.

9. *Shield of Passion* at the beginning of other prayers. It has lance, sponge on reed, pillar, ladder, mantle on tomb, on red ground. Above, a helmet, and over it, as crest, a hand blessing.

10. *Initial to Prayers to S. Catherine.* Crowned head of Virgin.

[Fw. 43. Searle 114.]

## 137. Horae.

Vellum, $5\frac{3}{4} \times 3\frac{1}{2}$, ff. 270, 15 lines to a page. Cent. xv (1470–80). Acquired in 1808.

Contents:

| | |
|---|---|
| Kalendar (black and red) | f. 1 |
| Hours of the Virgin | 15 |
| Hours of the Holy Ghost | 73 |
| Hours of the Cross | 98 |
| Hours of the Eternal Wisdom | 137 |
| Seven Psalms and Litany | 169 |
| Office of the Dead | 200 |
| Prayer of S. John, Memoriae of SS. Jerome, Barbara, etc. | 268 |

A leaf has been cut out before the Prayer of S. John.

All in Dutch.

*Marks of ownership.* (*a*) The name Katherina van daernick on the fly leaf. (*b*) Initials h. d(aernick) and arms: *Or* an eagle with two heads displayed *gules* impaled with barry of 8 *or* and *gules*. (*c*) The name Elizabeth van Hooren on the last leaf.

In red in the Kalendar S. Cunibert.

A very beautiful book. The pictures as remarkable as in any of the Dutch MSS. The binding is a handsome one of xvii—xviiith cent.

No. 1. *Matins of the Virgin. Full-page.* Annunciation. Virgin on left, in blue over pink, kneeling turns full-face. An Angel in white, with blue and gold wings, holds scroll (*Aue—tecum*) and points down. Notice the desk, the wooden vaulting and fittings. Lily-pot in the border, which is excellent. Shield below.

2. *Hours of the Cross. Full-page.* Crucifixion (with title) between Mary and John. Skull and shoulder-blade at the foot of the Cross. Christ has three triple rays like fleurs de lys and crown of thorns. John seems to be bearded. Gold ground: four half-length Angels in border, (1) with scourges, (2) with column, (3) with lance, (4) with crossed hands.

3. *Hours of the Eternal Wisdom. Full-page.* The Father with triple crown. The Son, imperial crown. The Virgin crowned. These are half-length, the Dove is above the Virgin's head. The Father and Son have each one arm over the other's shoulder, and with their other hands are joining the Virgin's hands over a green book. The whole is surrounded by a choir of red angels and a rainbow glory fading into blue sky. In the border are three lozenges with heads and wings of angels.

4. *vij Psalms. Full-page.* David kneeling in room with light blue and dark blue arras. Harp hangs on wall. Crown and hat on ground. David faces *R.* Rays enter through the window.

5. *Officium mortuorum. Full-page.* An angel in air holding a praying soul and carrying it up towards rays in right-hand corner.

Below, souls in flames in green Dragon's mouth. Rocks behind.

*Border.* Five devils: one drags with rope, one pushes, a barrow with a basket crammed full of souls: a 3rd strikes these souls with a spiked club, and there is one more at each end, mopping and mowing: a very spirited design.

6. *Full-page.* S. Barbara in blue over pink, open book on knee, facing to *R.* seated, long hair. Behind her a tower and porch with windows, and a round garden of flowers with stone-work and trees round it.

[Fw. 22. Searle 116.]

## 138. Horae.

Vellum, $6\frac{3}{4} \times 4\frac{1}{2}$, ff. 207, 20 lines to a page. Cent. xv (1480?). Acquired in 1809.

Contents:

| | |
|---|---|
| Kalendar (black and red) | f. 1 |
| Hours of the Virgin | 13 |
| Hours of the Eternal Wisdom | 47 |
| Hours of the Cross | 67 |
| Hours of the Holy Ghost | 90 |
| Hours of All Saints | 115 |
| Seven Psalms and Litany | 139 |
| Prayers at Mass | 159 |
| Office of the Dead | 176 |

Wholly in Dutch.

*Collation:* $a^8$ $b^6$ $c^8$ etc.

Leaves are lost after ff. 66 (Hours of the Cross), 138 (Seven Psalms).

In red in the Kalendar (besides those in No. 141) S. Ieron. Pr. M.

In the Litany. *Confessors*, SS. Maternus, Cunibert, Adelbert, Arnulf, Symon, Ausbert. *Virgins*, Columba, Benedicta, Affra, Ontkom*m*er (Wilgefortis), Cordula, Cunera.

The pictures and decoration are alike excellent, and especially the birds and beasts, of which there are many in the borders.

1. *Matins. Full-page.* Annunciation. Angel kneels. Cope with morse. Sceptre: scroll (*Aue-tecum*). Dove on ray descends to head of Virgin kneeling by desk. Blue-vaulted room. View outside.

2. *Hours of the Eternal Wisdom. Matins. Full-page.* Christ throned full face, among seven doctors, on three benches around. Green canopy over him and behind the throne. Vaulted roof, no walls. Rocks and water beyond.

(*Hours of the Cross* gone.)

3. *Hours of the Holy Ghost. Full-page.* Virgin in centre, black and gold pavement. Apostles have rayed nimbi. Rayed Dove above. Green floriated arras behind. Vault and architecture above: half-length Angel with scroll in margin.

4. *All Saints. Full-page.* Above, in double niche, the Father and Son with imperial crowns seated facing each other. Dove below flying down, Apostles, Virgins, etc. (no attributes) kneel and sit in front: below, pink and gold arras bordered with green. Has suffered by contact with opposite initial, as also No. 3.

5. *Prayers at Mass. Full-page.* Last supper. John on Christ's lap. Judas with bag and no nimbus, in red robe, with covered head and joined hands, sits at end of bench on near side of table.

6. *Officium mortuorum.* Michael in plate armour and red mantle, blue and red wings. Long cross-staff. Scales in right hand, two souls are weighed down by a devil. Trees and rocks behind. Architecture above.

[Fw. 119. Searle 113.]

## 139. Horae.

Vellum, $5\frac{1}{2} \times 4$, ff. 192, 18 lines to a page. Cent. xv (1480–90). Purchased in 1891. Formerly in the Library of the Duke of Sussex.

*Collation:* $a^8$ (wants 1, 2) $b^{10}$—$m^{10}$ $n^{10}$ (wants 4, 5, 6) $p^{10}$ $q^8$ $r^{10}$—$u^{10}$.

Contents:

| | |
|---|---|
| Kalendar in red and black | f. 1 |
| (the first leaf, containing part of January, is gone) | |
| The 'quatuor tempora' | 12*b* |
| Hours of the Virgin | 14 |
| Hours of the Eternal Wisdom | 52 |
| Hours of the Cross | 77 |
| Hours of the Holy Ghost | 104 |
| J. C. | 21 |

| | |
|---|---|
| Seven Psalms (first leaf lost) | 125 |
| Litany | 134*b* |
| Office of the Dead | 147 |

Written in Dutch throughout.

In the Litany: SS. Willibrord, Odulfus, Lebuinus, Lazarus, Severinus, Silvanus (twice), Lodewick, *Confessors:* Walburga, Kunera, Digna, *Virgins.*

There are no miniatures: the large initials to the different sections occupy more than half the page. Blue, pink and green are the prevailing colours: the work is of a high quality.

Each of the Hours of the Virgin has one of these large initials and a border at the beginning: that for Nones has columbines. Similar initials and borders decorate the Matins of the Eternal Wisdom, of the Cross, and of the Holy Ghost, and the Office of the Dead.

## 140. Horae.

Vellum, 7 × 5, ff. 105, 18 lines to a page. Cent. xvi (1510–20?). Acquired in 1810.

Contents:

| | |
|---|---|
| Kalendar (black and red, full) | f. 1 |
| Hours of the Virgin | 14 |
| Hours of the Cross | 51 |
| Seven Psalms and Litany | 57 |
| Hours of the Eternal Wisdom | 71 |
| Office of the Dead | 92 |

Wholly in Dutch.

*Collation:* $a^6\ b^6\ c^8$—$g^8$ (8 cancelled) $h^8\ i^6\ k^6$—$m^6\ n^4$ (wants 4) $o^6$—$q^6$.

The Kalendar and Litany do not seem to give any clue to the provenance. Leaves are lost at the end.

The pictures and borders are wretchedly bad.

No. 1. *Hours of the B. V. M. Full-page.* Annunciation. Virgin on left. Angel in centre right, scroll, desk, red bed, arras etc. Window.

2. *Initial.* Virgin crowned, half-length, her arm round Christ standing on table naked, back view. Offers him the breast. Garden wall and tree. Angels in border.

3. *Hours of the Cross. Full-page.* John, Virgin kneels left, Magdalene at foot. Two young men on right. Spire behind.

4. *Initial.* Red ground. Christ half-length, crowned with thorns, holds scourge and column, naked except for loin-cloth, and wounded

5. *vij Psalms.* (*Full-page picture gone.*) *Initial.* David kneels, face right. Harp on ground. Rays in sky to right.

6. *Hours of the Eternal Wisdom. Initial.* Dark ground. Christ crowned with thorns, naked, girded, bleeding, with hands crossed, kneels: Virgin in red kneels facing *L.*: rays above.

7. *Vigiliae mortuorum.* Resurrection. Christ, with red-cross banner, steps from tomb. Three soldiers sit sleeping. Two Maries approach on distance in right.

8. *Initial.* Brown ground. Souls of Adam and Eve naked kneel in flames. Rays above.

[Fw. 110. Searle 120.]

## 141. HORAE.

Vellum, $6\frac{1}{4} \times 4\frac{1}{2}$, ff. 235, 15 lines to a page. Cent. xv (1470). Acquired in 1812.

Contents:

| | |
|---|---|
| Kalendar (red black, not full) | f. 1 |
| Hours of the Virgin | 14 |
| Offices for each day of the week | 81 |
| Memoriae and Prayers in Dutch | 150 |
| Seven Psalms and Litany | 173 |
| Office of the Dead | 197 |

Almost entirely in Dutch.

*Marks of ownership.* On f. 48 *b* 'Vostre leal vrunt. POL BASTART DE LAVERE,' on f. 160 a crowned M. and Sonder Arch de zwal, on f. 161 ...Vinan de Cruyninghen.

In red in the Kalendar SS. Pontianus, Gertrude, Pancras, Servatius, Boniface, Odulf, Cunera, Lebuin (twice), Lambert, Bavo, Willibrord.

*Collation:* $a^8$ $b^6$ (+1) $c^8$—$g^8$ $h^{10}$ $i^8$—$p^8$ $q^8$ (8 cancelled) $r^8$ $s^8$ (wants 8) $t^8$—$ff^8$.

In the Litany: *Confessors*, SS. Wilboert (Willibrord), 'Eworit,' Livinus, Lambert, Odulf, Severus, Ludger, Severin, Servatius. *Virgins*, Aldegond, Walburga, Gertrude, Cunera.

Southern Dutch.

Very delicate soft work.

The binding is of old red leather with double lines crossing one another diagonally: it has two metal clasps.

A former owner notes on the fly-leaf 'the twenty-four paintings that are in it I have no doubt of being by Pietro Perugino, the master of Raphael d' Urbino.'

No. 1. *Initial. Matins.* Annunciation. Scroll, *Aue-tecum.* Virgin kneels. Half-length of the Father, and red cherubs, outside, on *L. In border on left* a kneeling woman in black, scr. *O mater dei memento mei.* At top and bottom half-length Angels with scrolls: *Ihesus:* on *R.* a half-length Angel; scroll, *Maria.*

*Lauds* has merely an initial.

2. *Initial. Prime.* Salutation. Elizabeth in red and green at door on left. Rocks and landscape.

3. *Initial. Tierce.* Nativity. Mary and the Child reclining in bed. Joseph sits on foot of bed by fire. Old man behind. Wattled enclosure.

4. *Initial. Sext.* Two shepherds among rocks, their backs turned; half-length Angel in air. Scroll *Gloria—deo:* no sheep.

5. *Initial. None.* Presentation (really the Circumcision). The Virgin holds Christ. Joseph behind. Symeon mitred, assistant in green. Table with white cloth and knife.

6. *Initial. Vespers.* Adoration. Joseph behind: figures outside on left. There is one beardless king. Good background.

7. *Initial. Compline.* Presentation and Circumcision. Symeon, nimbed not mitred, holds Christ. Anna nimbed behind him. The Virgin kneels, Joseph stands on left. High priest waits with knife behind table: he holds a pair of doves.

8. *Initial. Sunday. Office of the Trinity.* Italian Trinity. Father crowned. Christ a corpse, not on the cross. Red and gold ground, chequered.

9. *Initial. Monday. All Souls.* Hell-mouth. Three souls (one female) tormented by three devils: one pours fire over a female. Christ, half-length, in sky with orb and blue Angels.

10. *Initial. Tuesday.* Baptism of Christ. John on right, red mantle. Father half-length above, sending down the dove. Trees and rocks.

11. *Initial. Wednesday.* Betrayal. Judas in red in room receives money of priest. Four others are present; one stands behind a desk.

12. *Initial. Thursday.* Holy Sacrament. Last Supper. John on Christ's breast. The Sop is put into mouth of Judas, who kneels (in red) on nearer side of table.

13. *Initial. Friday.* Passion. Christ bearing the Cross. Virgin and two others (nimbed) accompany him. Three soldiers, one behind with club. Christ has crown of thorns. Rocks etc.

*Saturday (of B. V. Mary).* Gone.

14. *Initial.* S. Paul. Long white beard. Red robe over gold. Sword. Chequered ground, black and white pavement.

15. *Initial.* S. George, in dark armour with damascening: full face. Stands on dragon which bites his shield. Sword over shoulder. Broken lance on ground. Beardless, bareheaded. Landscape.

16. *Initial.* S. Anthony, black mantle, at cell door, with stick and bell, reads. Fire at feet. Hog behind. Diminutive lion? with collar and bell, holds up paw. Landscape.

17. *Initial.* S. Jerome as Cardinal in red, and hat, holds two books. Lion to left. Landscape.

18. *Initial.* S. Mary Magdalene. Long hair, blue over gold, palm and casket. Ground same as No. 14.

19. *Initial.* S. Catherine. Sword (the point on neck of Maxentius half-length, with imperial crown in red). Wheel. Crown. Blue robe with ermine lining over gold. Landscape.

20. *Initial.* S. Barbara. Robe blue over green, over white and gold. Wreath or fillet on head. Palm. Tower to right. Ground chequered.

21. *Initial.* S. Agnes. Blue over gold. Palm and book. Lamb to right, leaps up. Ground chequered.

22. *Sacrament.* A man and woman in black kneel facing each other before altar draped, on which is a remonstrance with Sacrament. Three windows behind.

23. *vij. Psalms.* Christ as judge, on the rainbow. Blue and green robe. Sword and lily. Orb before feet. Three rising bodies. Ground red and gold.

24. *Officium mortuorum.* Three priests, one with aspergillus, the other two singing from book. Acolyte with taper. Coffin with black pall and white cross. Three candles, two windows silvered with panes marked.

[Fw. 12. Searle 110.]

## 142. Horae.

Vellum, $5\frac{3}{4} \times 4$, ff. 146 (77 and 69), in several hands, 19 lines to a page. Cent. xv (1470–80). Acquired in 1810.

Contents:

| | | |
|---|---|---|
| I (in Dutch) | Kalendar (in Latin) | f. 1 |
| | Prayers | 7 *b* |
| | Prayers (later) | 73 *b* |
| II (in Latin) | Hours of the Cross | 79 |
| | Hours of the Holy Ghost | 85 |
| | Hours of the Virgin | 89 |
| | Seven Psalms and Litany | 119 |
| | Office of the Dead | 131 |

*Collation:* $a^6\ b^{10}$ (3 canc.) $c^4\ d^{10}$ (1 canc.) $e^8$ (7 canc.) $f^8\ g^{10}$ (8 canc.) $h^8\ i^{12}$ (5 canc.) $k^6$ || $a^{10}\ b^{10}$ (10 canc.) $c^8\ d^8\ e^6$ (6 canc.) $f^{10}$ (10 canc.) $g^{10}$ (7 canc.) $h^4\ i^4$ (4 canc.) $k^2\ l^4$ (4 canc.).

*Marks of ownership.* A family registry (from 1557–1650) of the Absoloens, in Dutch.

In red in the Kalendar (Part I.) SS. Amandus, Bavo, Donatian, Nicasius. In the Litany in Part II., *Martyrs,* Quintin, Firmin, Eutropius, Nicasius, Julian, Vitus. *Confessors,* Marcellus, Louis. *Virgin,* Geneviève.

Part I., which is well written and has pretty ornaments, may come from near Bruges. Part II. is badly written, has wretched pictures, and is apparently French (N.E.).

No. 1. *Full-page. Horae de S. Cruce.* Crucifixion, between Mary and John. Title. Trees and town behind.

2. *Horae de sancto Spiritu.* Pentecost. Virgin in midst sits, apostles kneel. Dove through door at back; two windows; two columns support the roof.

3. *None of B. V. M.* Annunciation. Angel kneels on left. *Scroll*, aue—dominus, low wall on left. Christ in blue cloud, red sky. Dove on ray. Virgin on right, book on desk, green and purple canopy.

4. *Vij Psalms.* Last Judgment. Christ, feet on orb, sits on rainbow; red ground with gold floriations: floriated border. Two half-length angels trumpeting, blue. Mary and John on the earth, interceding. Three rising bodies.

5. *Officium mortuorum.* Raising of Lazarus. Christ, Virgin, two apostles. Grave with lid in ground, Lazarus in shroud. Paved porch at back. Three Jews on right.

[Fw. 20. Searle 118.]

## 143. Horae.

Vellum, 4 × 2¾, ff. 351, 11 lines to a page. Cent. xv (1480). Acquired in 1807.

Contents:

| | |
|---|---|
| Kalendar (black and red, not full) | f. 1 |
| Stabat Mater | 14 |
| Beginning of S. John's Gospel | 18 |
| Office of the Trinity | 23 |
| Vigils of the Dead | 31 |
| Hours of the Holy Ghost | 36 |
| Hours of All Saints | 41 |
| Hours of the Sacrament | 46 |
| Hours of the Cross | 55 |
| Hours of the Virgin | 68 |
| Prayers in Latin | 190 |
| Prayers in Dutch | 194 |
| Seven Psalms and Litany | 206 |
| Obsecro te | 235 |
| O intemerata | 242 |
| Memoriae | 246 *b* |
| Office of the Dead | 301 |

*Collation:* $a^6$ $b^6$ $c^6$ (6 canc.) $d^6$—$f^6$.

*Marks of ownership.* On p. 235 are these arms: *or* on a fess *azure* three mullets of the field between three gates *sable.*

In red in the Kalendar, S. Nicasius. In the Litany, *Martyrs*, Livinus, Quintin, Nicasius. *Confessors*, Bavo, Macarius, Amandus, Bertinus. *Virgins*, Amelberga, Gertrude.

The MS is decidedly South Flemish: the minuteness of the work in the historiated initials is extraordinary. It is of fine quality throughout. The number of saints illustrated in the Memoriae is very large.

No. 1. *Stabat Mater. Full-page.* Pietà by the cross, with S. John. Skull in front. Rock and town behind. Border of wild men and lion. Angel with fiddle in opposite border, and peacock.

2. *Border* with fowler.

3. *Half-page. Collect for Epiphany.* Adoration with Joseph. Virgin on left, one black king. View of street, trees, and blue distance.

4. *Matins. Full-page. Officium de Sancta Trinitate.* Virgin and Child seated in garden in front of vaulted wall. Overhead the dove; over the wall are seen half-length the Father with rayed head; three angels singing from book, two at organ. Blue starred ground.

5. *Initial.* Italian Trinity, throned green canopy. *Border*, half-length man playing with bow on jaw-bone. Ape breaking a lute.

6. *Vigiliae mortuorum. Initial.* Raising of Lazarus from grave. Mary kneels. Martha. Youth kneels to right. *Border*, man with drum, etc.

7. *Hours of the Holy Ghost. Full-page.* Pentecost. Virgin sits in midst, hands raised; apostles kneel. Rayed dove descends through round hole at intersections of vaulting. Four silvered windows. *Border*, bat-winged dog and heron.

8. *Initial.* Tower of Babel with scaffolds, ladder and workmen.

9. *All Saints. Full-page.* Under a vaulting, and green canopy. A number of saints standing. Christ in midst blessing; dark purple robe, orb, Virgin in blue, John the Baptist, lamb by him with rayed head. *Left*, Catherine, crown, sword, wheel; Ursula, back view, arrow seen in background. A pope. George with banner. Another with banner.

10. *Initial.* Fall of devils among rocks: orange gap in dark blue sky above.

11. *Holy Sacrament. Full-page.* Priest in blue and gold over white, faces left, back to altar with altar-piece of crucifixion and figures and two angels; he holds a monstrance with the host. Acolyte on north, with taper, kneels. Man and woman kneel to left at desk with book. Green drapery: two windows on north.

12. *Initial.* Two men carry on green cloth on a litter a bleeding lamb; on the further side of it stands a pope: below two figures with large head-dresses.

13. *Full-page. Holy Cross.* Christ crucified, almost beardless, with title and crown of thorns: on left Virgin swoons, supported by John and Magdalene. Skull in front. *Right*, two Jews point up. Two soldiers behind them. Rock and town behind.

14. *Initial.* Elephant with gold tower and two soldiers in it. Underneath Eleazar Maccabaeus lies on his back, stabbing upwards. *Border*, two angels.

15. *Full. Hours of the B. V. M. Matins.* Annunciation. Virgin under green canopy on right kneeling. A lily-pot in niche on right. Angel in pink mantle. *Scroll*, aue—tecum. Gold sceptre. Dove on ray enters through door.

16. *Initial.* Fall. Adam. Eve with wreath. Serpent with human head and arms. *Border*, centaur shooting at man.

17. *Initial. Lauds.* Agony, Christ on left, light purple, cup on rock. Three apostles sleep on right.

18. *Initial. Prime.* Transfiguration. Moses with tables in pink. Christ purple. Elias green. Below, a rock, two prostrate apostles visible. Lion and tiger? in *border.*

19. *Initial. Tierce.* Resurrection. Christ in pink with rayed head, cross and banner in front of open tomb. Four guards in dark armour sleeping.

20. *Initial. Sext.* 'Noli me tangere.' Christ in purple on left with hat and spade. Tree. Magdalene on right in pink, long hair, kneels, casket in hand. Wattled railing behind.

21. *Initial. None.* Incredulity. Thomas kneels on left, hand held by Christ touches wound in side. Christ in pink, holds Resurrection Cross. Landscape.

22. *Vespers.* Supper at Emmaus. Round table with dish and knives, on pavement. Christ in purple robe and hat, full face, in centre, piece of bread in each hand smoothly divided: on left Luke in pink headdress and green gown, beardless. Cleophas in pink on right bearded.

23. *Compline.* Virgin kneels to left. Christ on left seated in pink. Dove overhead. Father, in pink over purple, crowned on right. The Father and Son lay each a hand on Virgin's head.

24. *Vii Psalms. Initial: grisaille.* David kneeling faces left. Harp and hat on ground. View behind. Christ's head in clouds on left.

*Border below.* David with staff and sword raised: kneels on prostrate Goliath in black, gold and pink armour with mace.

25. *Obsecro te, Domina. Full-page.* Virgin crowned, and Child on left on throne, under blue canopy: on right a lady with high headdress kneels at prayer-desk, two others behind. Green canopy which a boy with hat in hand draws aside. A passage seen behind. Vaulted roof. *Border,* arms and wild men.

26. *Initial.* Virgin and Child three-quarters length in orange light surrounded by flaming gold nimbus on blue ground. *Border,* three angels with organ, one with lute.

27. *Memoriae. Half-page.* On large gold throne. Anne on left, white coif, pink robe over brown. Virgin crowned, in blue on right, hands Christ to Anne. He stretches out his arms, light blue curtain behind.

28. *Half-page.* Michael armed, pink mantle, shield, sword raised, stands on devil. Two other devils seen behind him. Landscape, water, and trees.

29. *Half-page.* John the Baptist, red mantle over long skin robe, holds book. Lamb by him on left with gold cross and banner of silver with red cross. Rocks on right. Landscape with town. *Border,* grotesques, and Salome with head on charger.

30. *Half-page.* Peter, red and brown, book and two keys, faces right: rocks, sea, islands, town. Two cocks in *border.*

31. *Half-page.* Paul, green and light red, red rosary, and sword, in gothic vaulted loggia; arras below, three windows. View seen through. Soldiers in *border.*

32. *Half-page.* James the Great with pilgrim's staff, seated asleep on round islet in midst of water with other islets. Spires on the shores. *Border,* pilgrim with staff, hat, and gypciere. Frog, devil, and monster rising from below.

33. *Half-page.* Luke bearded, blue robe with white fur tippet. Three-quarters face; writes at desk. Pink-lined canopy, green pavement. Ox couches on left, three windows.

34. *Half-page.* Lawrence in blue, with palm. Black gridiron. Door on right. Red wall on left. Two windows behind.

35. *Half-page.* George, red turban, armed, on horse caparisoned with silver and red

cross, attacks dragon with sword and spear. Princess kneels on hill on right; castle on left.

36. *Half-page.* Sebastian at tree. Three-quarters face; looks right. Two archers; six arrows in him; one archer strings his bow. View behind.

37. *Half-page.* Christopher ('Xpristoforus'), red mantle, blue tunic, bears Christ to right, over water. Christ in purple has cross and cross-banner. Hermit among rocks to right.

38. *Half-page.* Adrian armed, in gold, red, black, blue and white mantle, gold cap, with large sword, in hall, with blue and gold vault: windows, pink arras; columns on left, a lion on right, anvil, or stump, and hammer.

39. *Half-page.* Andrew, saltire cross, red rosary, pink-hooded cloak over purple. In pretty landscape.

40. *Half-page.* John the Evangelist, on islet, faces left, writes on scroll; eagle with ink; water and island behind. Below, a Pelican in her piety.

41. *Half-page.* Bartholomew in green and pink, with book and knife, in hall, with pink canopied seat on left, double door at further end; faces right. Bat in *border.*

42. *Half-page.* Philip on left, blue and brown, long gold cross-crucifix. James the Less on *R.* advancing, hat, open book, two staves and gypciere. View behind.

43. *Half-page.* Stephen, in red dalmatic; two stones on head, two in robe.

44. *Half-page.* Cornelius. Three crowns, in blue, pink, and white robes; holds double cross, and black and gold horn; in walled court by church door.

45. *Half-page.* Herasmus, naked, mitred, lies on a beam, his arms bound under it, bowels wound out by two men on a windlass. Emperor and another, in centre, watch. Red building. God with three crowns in sky.

46. *Half-page.* Clement. Three crowns, in pink, blue and white, with double cross, throned under green canopy, turns to book on desk on left.

47. *Half-page.* Quirinus, in armour, green mantle, blue cap. Shield, six gold balls on red, banner of same, in room with pink wall, two windows.

48. *Half-page.* Ten thousand Martyrs: on left, five naked nimbed men impaled on thorny trees: below, a precipice down which another is cast by man with club on right; from a gate enter on horse an emperor with gold banner, two-headed eagle, and another. View.

49. *Half-page.* Martin on horse, in pink, blue, and armour, divides the cloak. Beggar on right, naked, with crutch; his leg on a rest. Rock and town with tower.

50. *Half-page.* Francis on left, brown, receiving his stigmata (red lines) from crucifix above. *Right,* Theobald, Bishop, pastoral staff, mitre, red mantle over white. Rock and town behind.

51. *Half-page.* Jerome. Cardinal seated in a room. Blue canopy, windows, desk in front, desk on right with open book; he touches lion's paw laid on his knee.

52. *Half-page.* Alexius. Pink mantle, blue tunic, scarlet hose, sceptre, hat of pilgrim, by a staircase with a bed underneath it.

Maurus, black habit, cross-staff and book, window.

53. *Half-page.* Nicholas, in blue and white, with mitre, pastoral staff, faces left. Three *bleeding* children in tub; room with windows and door.

54. *Half-page.* Anthony in brown and blue, with stick and book, fire at feet, two hogs. Rocks, view, tower. Hog spinning in border.

55. *Half-page.* Hubert, a hunter, in high top-boots, turned over above the knee,

spurs, and horn, kneels to left, hat on ground. Three dogs crouch. Stag with cross between his horns comes out of wood on left. White horse on *Rt.*

56. *Half-page.* Katherine crowned ; open book, sword : Maxentius with scroll and turban, wheel. Room with pink arras stretched below three gothic windows. Vaulting.

57. *Half-page.* Margaret, in blue and brown, emerges from brown and yellow-bellied dragon. Her hands are clasped. Rocks behind. Man catches dragon with rod in *border.*

58. *Half-page.* Barbara in pink and brown, long hair, open book, sword. Tower to left. Road and church among trees.

59. *Half-page.* Magdalene on left with blue head-gear, heart-shaped, in green and scarlet, holds casket. Elizabeth on right, white coif, in blue and gold, red canopy. She holds a crown, puts a pink mantle on lame boy. Room with two round windows.

60. *Half-page.* Agnes, in blue and pink, faces left. Green and chequered canopy on right, door and window at back. Stoops to lamb, which jumps to her.

61. *Half-page.* Apollonia seated, in pink and dark blue, open book, tooth and pincers. Dorothy, blue, brown, sits making red wreath. At back a chequered canopy, edged with scarlet on each side, railings with flowers.

62. *Full-page. Officium Mortuorum.* Choir of a church looking east. Lancet windows. Vaulting in apse. Coffin, blue pall, four candles. Mourners on each side in black cloaks and hoods. Priest at altar in green chasuble. Altar piece and pinnacled reredos. Acolyte in white kneels on south. Three priests in stalls on south.

63. *Initial.* Three naked souls among flames.

[Fw. 97. Searle 117.]

## 144. Horae.

Vellum, $7\frac{1}{2} \times 5\frac{1}{2}$, ff. 162, 19 lines to a page. Cent. xvi (1500–10). Acquired in 1807.

Contents :

| | |
|---|---|
| Kalendar (black and red) | f. 1 |
| Hours of the Virgin | 14 |
| Hours of the Cross | 55 |
| Seven Psalms and Litany | 76 |
| Hours of the Holy Ghost | 103 |
| Office of the Dead | 127 |
| Memoriae | 159 *b* |

*Collation :* $a^{12}$ $b^{10}$ (10 cancelled) $c^{8}$ $d^{8}$ etc. Last but one of 10, last of 2.

All in Dutch.

In the Litany : *Confessors,* SS. Job, Joseph, Alexius. *Virgin,* Godeleva.

The pictures and borders are coarse, and imitate the later French naturalistic work.

No. 1. *Full-page. Matins.* Annunciation. Angel on left. Mantle. Coloured wings. No scroll. Dove over Virgin's head; she kneels, her back to the angel; canopy over desk with white cloth. Gold architecture and tracery above.

2. *Border.* Mary and Joseph adore the Child Christ. Ox, ass. Choir of angels over stable. Landscape with shepherds, and angel in sky.

3. *Matins. Initial.* Virgin and Child seated, Virgin has flower, the Child coral beads on neck.

4. *Border.* Jesse tree. Jesse recumbent. Twelve half-lengths on branches; one is David with harp. Ten are crowned.

5. *Lauds. Initial, small. Gold.* Presentation or Circumcision. Simeon mitred. Arras. Virgin on *R.* of altar. Three other figures.

6. *Border.* Adoration. Magi, the two in front not crowned, the third black, has turban. They are nimbed. Star over stable on right. Virgin and Child seated. The three kings are behind one another. No other figures. View behind.

7. *Prime. Initial.* Simeon, nimbed, kneels to Virgin holding Child. Joseph and three others hold candles. Altar with candle behind.

8. *Tierce. Initial.* Herod throned. Soldier stabs child. A mother and child behind.

9. *Border.* Herod on horse with soldiers. Two soldiers in front threaten husbandman reaping. A rock. Then to right, Flight, with Mary, Joseph, Christ, and ass.

10. *Sext. Initial.* Gold and pink. Christ seated in midst of doctors. Mary and Joseph enter on left.

11. *Border.* Marriage at Cana. Bridegroom and Bride (with wreath), Virgin, Christ (purple robe), a guest or 'architriclinus.' A servant pours from jug into flat cup. Five jars in front.

12. *None. Initial.* Baptism. John on right. Dove over head. Angel with clothes on left.

13. *Border* (*a*). Christ on left. Devil with wings, horns and tail, offers a stone. Trees and water behind.

(*b*) Devil and Christ on parapet of large white building, with gold dome.

(*c*) Devil and Christ on high rock.

14. *Vespers. Initial.* Gold, pink, grey. Transfiguration. Moses horned on *L.* Elias on *R.* Half-length on clouds. Three apostles half-length below.

15. *Border.* (*a*) Christ between two Jews at table. Magdalene in front with casket on floor, wipes feet with hair.

(*b*) Christ sits by well. Pitcher in front. The woman of Samaria on right talks to him. View.

16. *Compline. Initial.* Raising of Lazarus who kneels naked (save for a shroud). Christ and Apostles (Peter) on left. Mary (Magdalene) dressed in gold kneels: Martha in blue holds her nose. Jew in red holds nose on right.

17. *Border.* (*a*) Entry. Christ riding followed by Apostle, one man spreads cloak. Others (four or five) behind him with boughs: gate behind.

(*b*) Christ, with scourge raised, in temple, overturns table with money. Six men fleeing.

18. *Prayers of S. Gregory. Initial.* Bust of Christ, rayed, with crown of thorns, and bleeding face; purple robe.

19. *Border.* Angels. (*a*) with hammer and three nails,
(*b*) with lance, reed and sponge,
(*c*) with column (seated),
(*d*) with two whips.

20. *Border.* Lawrence, deacon, in gold dalmatic with book and gridiron.

21. *Hours of the Cross. Large initial.* Christ blinded (bandage transparent), buffeted by three men.

22. *Border.* (3) Christ before Caiaphas mitred (full face, throned : he rends his red robe). Christ's hands bound. Ends of rope held by soldiers ; other soldiers and Jews. Gold tracery above.

(2) Christ before Annas mitred, scarlet and blue. Hands bound, he is smitten by an officer. Gold tracery.

(1) Christ led by four men. Soldiers follow.

23. *Lauds. Border.* (*a*) Judas in white over orange, yellow hair, bag on floor in front of him : three Jews, agitated, on right.

(*b*) Judas in orange hanging on withered tree, his bowels protruding. A devil runs off with small, naked soul, stretching out its arms.

24. *Prime. Border.* (*a*) Pilate crowned, throned, full face. Gold robe, white lappet. His wife on left talks to him. Christ bound on right. Soldiers behind.

(*b*) Christ before Herod, throned on left, a white wand in his hand. Soldiers lead Christ and talk to Herod.

(*c*) Christ stripped by tormentors in a room. Whips on the ground.

25. *Tierce. Border.* (*a*) Pilate (in cap) washing hands. Christ with crown of thorns, purple robe, bleeding ; soldiers behind.

(*b*) Christ supported by soldiers, two soldiers bring the T-shaped cross.

26. '*O goede Ihesu.*' *Border.* Four medallions, yellow on red, of Evangelists. Emblems with scrolls bearing the names in red.

27. *ib. Initial.* The Child Christ naked with orb seated in a gold flower. Two angels in air over him.

28. *Vij Psalms. Large initial.* David, full face, throned, with harp. Green curtain.

29. *Border.* (*a*) David as youth, rending a lion. View behind.

(*b*) Saul throned, with crown and sceptre, on right. David as a boy before him in a cuirass, an attendant puts helmet on him : others behind. The armour is much too large.

30. *Border.* David with sling. Goliath, stone in forehead, spear in hand, sword in sheath, raised hand, in black and yellow armour, falls on one knee.

31. *Border.* (*a*) David kneels on Goliath and cuts off his head.

(*b*) David with sword and head, met at gates by four women with harp and lute.

32. *Border.* He is let down by Michal from a window. Soldiers seen through archway on *L.*

33. *Border.* (*a*) David, full face, throned, gold robe, sceptre, crowned by two priests in mitre-like hats.

(*b*) Bathsheba in fountain. A maid holds to her a convex mirror. David seen far off at window of palace.

34. *Border.* (*a*) David, crowned and robed at gate, gives letter to kneeling Uriah bareheaded. Soldiers behind.

(*b*) David kneels with harp and crown on ground. Rays from above.

35. *Obsecro te, Domina. Border.* Virgin in blue, full face, stands holding Christ. Light blue angels over head. Red starred sky behind. Gold tracery above.

36. *Prayer to an angel. Initial.* Angel with gold robe and red wings. Gold cross in hand.

37. *Initial to S. Martin's prayer.* Gold. S. Martin, dividing cloak. Head of beggar to left.

38. *Border.* Magdalene, three-quarters length, head-dress, gold robe, casket.

39. *Border.* John the Baptist, red mantle over skin. Lamb on book.

40. *Hours of the Holy Ghost. Full.* Pentecost. Virgin kneels by desk with green cover and book. Six apostles kneel round with tongues of fire on their heads (as also has the Virgin). The Dove over head in gold disc, rayed. To the left of a gold pillar, seen over a gold screen, stand five more apostles, also with fiery tongues on heads. A green curtain over them. Gold tracery above.

41. *Matins. Initial.* The Virgin, followed by three maidens, contemplates the column with cord and scourge on it. A chest with a jug on it on *L*. A rock seen to left with cup on it.

42. *Lauds. Border.* Virgin to left at desk, book on it. Angel behind her, brings palm branch as warning of death. Bench, arches, pillars.

43. *Prime. Border.* Virgin in white in bed. Three virgins at side, John at feet.

44. *Tierce. Initial.* Gold. Virgin at gate welcoming Peter and other apostles.

45. *Sext. Initial.* Gold. John at foot of bed reads. Peter with asperge, other apostles behind him.

46. *None. Initial.* Gold. Virgin lying dead. Peter arranges her robe. Two apostles seated on the near side of bed (John and Paul) with book.

47. *Vespers. Border.* Apostles bearing coffin. Jew with staff clutches coffin: his hand is severed, bleeding, and adheres to the bier.

48. *Compline. Initial.* The Apostles lay the Virgin in a tomb. A mound behind.

49. *Officium mortuorum. Full-page.* Raising of Lazarus, his hands bound, nearly naked, helped by Peter. John and other apostles, two and two, behind Christ. Mary kneels on *R*. A Jew holding his nose, and four others, on right. Gilt house on right, wall and ornamental gate.

50. *Initial.* Souls naked among flames with joined hands. Two females.

51. *Initial. All Saints.* A crowd of gold figures: one has book.

52. *Border.* S. Katherine, seated on green mound. Crowned, open book on knee, sword and wheel on either side on ground.

53. *Initial.* S. Barbara, yellow and blue, holding a spired tower.

54. *Border.* S. Agnes, seated, reading black book: a diminutive lamb held by a string on left.

[Fw. 102. Searle 115.]

## 145. Horae.

Vellum, $7\frac{1}{4} \times 4\frac{3}{4}$, ff. 217, 16 lines to a page. Cent. xvi (1500). Acquired in 1814.

Contents:

| | |
|---|---|
| Kalendar (black and red, not full) | f. 1 |
| Hours of the Cross | 7 |
| Hours of the Virgin (Roman use) | 19 |
| Seven Psalms and Litany | 110 |
| Hours of the Holy Ghost | 136 |
| Hours of the Passion | 142 *b* |
| Office of the Dead | 156 |
| Hours of S. Francis | 212 |

*Collation:* $a^6$ $b^8$, etc.

Only the rubrics are in Dutch.

A leaf is lost after p. 65 (Nones of the Virgin).

In the Litany: *Confessors,* S. Elsiarius (Elzear), a Franciscan Saint.

The pictures and borders are bad, though carefully done: they imitate the French work.

No. 1. *Hours of the Holy Cross. Matins. Initial.* Head of Christ, rayed, bleeding, crowned with thorns.

2. *Hours of the B. V. Mary. Matins. Full.* Agony, Christ in centre, kneels face left. Three apostles in front. Cup on mound. Gate on right. Soldiers outside jail.

3. *Prime. Full-page.* Christ, hands bound, before Pilate throned. Canopy, five soldiers, one speaks to priest.

4. *Prime.* Christ scourged by two men, behind a slender pillar in vaulted room: two windows, green floor, blue roof.

5. *Tierce.* Christ seated full face in room with three windows. Crown of thorns pressed down with sticks by three men. Angel in *border.*

6. *Sext.* Christ bearing the cross. Spiked table attached to robe; dragged by two, followed by six. John and Virgin appear over hills. Towered city behind.

7. [*None* gone.] *Vespers.* Deposition. Ladder on left. Title in forked stick. Virgin swoons in front, held by John. Body let down by a cloth by two on right.

8. *Compline.* Entombment. Christ embraced by Virgin, two other women and John. Joseph and Nicodemus not nimbed, at the ends, hold the body. Town and trees.

9. *Vij Psalms.* David kneels, face to right, by palace, crowned. Hat and harp on ground. Coarse work. Glory on right at top.

10. *Hours of the Holy Ghost.* In conical orange glory. The Father, full face, on gothic throne. Three crowns, nimbus, orb. Body of Christ across his knees, the Dove perched on it.

11. *Officium mortuorum.* Lazarus kneels naked by grave with lid, large building at back. Christ, Peter and ? Martha, Mary kneels: on right, two Jews, one holds his nose.

12. *Hours of S. Francis.* He kneels receiving the stigmata from a six-winged crucifix in the air. A monk sits sleeping to right: tower and town behind. Gold shield, very faint, in pink ground in initial.

[Fw. 82. Searle 119.]

## 146. Horae.

Vellum, 7 × 5, ff. 150, 20 lines to a page. Cent. xv, xvi. Purchased in 1893.

Contents:


| | |
|---|---|
| Kalendar in red and black | f. 1 |
| Hours of the Virgin | 13 |
| Hours of the Cross | 61 |
| Seven Psalms and Litany | 70 |
| Prayer of S. Ambrose to the Sacrament | 87 |
| Office of the Dead | 94 |
| Hours of the Holy Ghost | 119 |
| Memoriae of the Trinity, S. Elizabeth, S. Cecilia | 142 |


*Collation:* $a^6\ b^6\ c^8\ d^8$—$i^8\ k^8$—$o^8$ (3 cancelled)—$t^8 + 3 = 150$ leaves.

A leaf (Front. to Matins of the Virgin) has been lost before quire c, Front. to office of the Dead before quire k: the remaining full-page pictures are on leaves inserted before quire i, in quire q, before quire t.

The book is wholly in Dutch.

The binding is of black velvet with silver corners and clasps.

The Kalendar marks in red SS. Pontianus, Gertrude, Pancras, Servatius, Boniface, Odulphus, Lebuin (twice), Visitation of the B. V. M., Lambert, Maurice, Gereon, Willibrord.

The Litany adds S. Walburga, *Virgin.*

The work is characterised by great delicacy; there is, as often, an excessive use of fluid gold for backgrounds, but the pictures, especially the *genre* scenes, are interesting.

No. 1. *Hours of the Virgin. Matins. Initial.* On a red ground S. Peter Martyr in a Dominican habit, with wounded head, open book, and dagger sticking in his breast.

*Border.* A gentleman in red gown with white fur, and a lady: a man with pole, blowing a horn, runs to *R.*: three dogs attack a boar, and a hunter on *R.* also attacks the boar with a spear. In the middle distance on *R.* is a moated castle with drawbridge down. Trees and bushes.

2. *Lauds. Initial.* The Visitation, the Virgin on *L.*: on green ground.

*Border.* An owl on one leg attacked by three smaller birds.

3. *Prime. Initial.* Joseph hooded: the Child on a pallet: the Virgin kneeling: ox and ass under stable-roof behind.

*Border.* A lady with flower, and a gentleman with dagger, facing each other.

4. *Tierce. Initial.* The Circumcision: the Virgin holds the Child: the priest behind the altar, with a knife: no other figures. Red ground. Birds in the border.

5. *Sext.* Peacocks in the border.

6. *None.* Columbines, thistles and insects in the border.

7. *Vespers.* Monkey and dragon in the border.

8. *Compline. Initial.* Flight into Egypt, to *L.*: starry sky. Two men, with sword and bow, fighting in the border.

9. *Hours of the Cross. Frontispiece, full-page.* Crucifixion. Magdalene embraces the cross: John supports the Virgin, Longinus (blind), on horseback, pierces Christ's side; an attendant guides his spear. On *R.* centurion on horse, with hand raised: two soldiers and a Jew. Christ is beardless: the title is on the cross. Sunset sky.

*Border.* Gold ground: columbines etc., cock and monkey, goldfinch and owl.

10. *Hours of the Cross. Initial.* A Dominican with open book, nimbed: on *R.* kneels a nude man, the left half of whose body (vertically) is red, the other half white.

*Border.* Flowers and birds: at the bottom, two children tilting at each other on hobby horses, holding paper whirligigs: on *R.* two children by a pond, in which a third is bathing.

Each of the Hours has a partial border.

11. *Tierce. Border.* Two men: between them, a bird, and scrolls MIEALS MN and HESCEZ HOƏH.

12. *None. Border.* Two men: one holds the handle of a sledge, on which is a basket with a rose-tree in it.

13. *Seven Psalms.* S. Dominic, his black robe covered with gold stars: he holds crucifix and open book: on *L.* a dog with a torch supporting a glass ball: under S. Dominic's feet a black devil. Red ground.

*Border.* Above, hen and chickens: below in a pond, a mermaid with club fighting a merman who has plate-armour, helmet, shield and sword.

14. *Vigils of the Dead. Initial.* S. Catherine of Siena (?) in black over white habit: at her feet a crown: she holds a slender T-cross, and has the crown of thorns and the stigmata.

*Border.* Below, two youths; one is kneeling and about to shut a pair of fowling-nets, of which he holds the cords: three decoy-birds in cages on four legs are outside the nets, and several wild birds inside. On *R.* a lady and gentleman behind a fence look at them.

15. *Lauds. Border.* A dog chases a monkey, which is getting through a hoop.

16. *Hours of the Holy Ghost. Frontispiece, full-page.* Pentecost. In a large pillared Church, with closed gates shutting off the Choir, are the twelve Apostles, some standing, some kneeling, in different parts of the building: the Virgin kneels at a prayer-stool in front, three-quarters face, turned to *R.* In air, in a rayed golden disc, is the Dove.

*Border.* Below, a seated dog-headed creature with a blue cape; a cat on its lap, a rat in front: flowers and birds.

17. *Hours of the Holy Ghost. Initial.* The face of Christ, rayed.

18. *Sext.* Exactly similar to No. 11: the scrolls read NIEAS HN and FE-SCEZ MOƏN.

19. *Memoria of the Trinity. Full-page.* The Father in red robes and triple-crown, seated full-face under a canopy, holding the wounded body of the Son, from

whose side blood flows. Above His head is the Dove in glory: on *L.* is an angel with a lily, on *R.* one with a sword. Under the Son's feet is a crystal globe.

*Border.* Above on *L.* a hunter with a pole, on which hangs a dead hare, is blowing a horn. Three hounds near him, and, in the background, a stag among trees. Below, a pond in which are a wild duck and three other birds: a drake is flying away: on *R.* an archer shoots at them: he has a dog. Thistles, corn-cockles, etc.

20. *Memoria of the Trinity. Initial.* Christ full-face in dark robe stands holding an orb and blessing. Red starred ground.

*Border.* Below, by a stream, sits a peasant in hood and high loose boots, with basket by him, fishing. A swan and two other birds near. Flowers.

## 147. Horae.

Vellum, $5\frac{1}{4} \times 3\frac{3}{4}$, ff. 151, 14 lines to a page. Cent. xv (1450). Acquired 1809.

Contents:


| | |
|---|---|
| Kalendar | f. 1 |
| Hours of the Virgin (Roman use) | 13 |
| Penitential Psalms and Litany | 84 |
| Hours of the Holy Ghost | 107 |
| Hours of the Holy Cross | 111 |
| Office of the Dead | 117 |


*Collation:* $a^{12}$ $b^{8}$, etc.

In three places of the Hours of the Virgin, at the end of sext (f. 49), none (f. 53), and compline (f. 66), prayers are crossed out: they are in each case addressed to SS. Peter and Paul, and to All Saints, for general protection. In two cases a note is appended (of xvith cent.) '*hec admituntur*; *hec admitimus*'; in the third a prayer to the Virgin is substituted.

The Kalendar is remarkable (see *Appendix* I), and fixes the MS. as Milanese. In the Litany, Ymerius occurs as a confessor.

The MS. has certain points of resemblance to No. 148, p. 338.

1. *Hours of the Virgin. Matins.* A bordered page in gold frame, with white ground. The Virgin kneeling. The Child on the ground before her in a landscape. In the lower border a circle with a bust of Christ blessing, on black ground.

2. *Lauds. Initial.* Half-length of a sainted friar pointing to an IHS. rayed, he has a book: green ground. (?) S. Bernardinus.

3. *Prime. Initial.* Half-length of S. Paul with sword and book: black and gold ground.

4. *Tierce. Initial.* S. Catharine, half-length, with a wheel on an axle with handle.

5. *Sext.* ,, S. Andrew (or Philip), half-length, with gold cross and book.

6. *None. Initial.* S. Peter, half-length, with gold keys and book.
7. *Vespers.* ,, S. Clara, half-length, a nun with monstrance or reliquary.
8. *Compline.* ,, A Bishop, half-length, with scourge of three cords and pastoral staff, in chasuble.
9. *Seven penitential Psalms.* A husbandman, half-length, praying: a glory above (David, or a Prophet).
10. *Litany.* A nimbed boy, full-face, half-length, praying.
11. *Hours of the Holy Ghost.* A dove in glory, nimbed.
12. *Hours of the Holy Cross.* Christ on the cross; full-length, on blue ground.
13. *Office of the Dead.* Half-length of John the Baptist with a scroll. ECCE AGNUS DEI.
14. *Office of the Dead* (*in primo nocturno*). A coffin, ridged, with a cross on the pall: a bone lies on the ground by it.

The work is good, especially that of the first miniature, where the landscape is noticeable.

[Fw. 85. Searle 3.]

## 148. Horae.

Vellum, $4\frac{3}{4} \times 3\frac{1}{2}$, ff. 135, 19 lines to a page. Cent. xv (1440?). Purchased in 1891. "From the library of a Yorkshire gentleman."

*Collation.* $a^{12}$ $b^{10}$—$h^{10}$ // $i^{10}$—$k^{10}$ $o^{4}$ (4 cancelled).

In the border to f. 13 is a shield: party per pale: dexter side vairé of *gules* and *argent*: sinister side *gules* a castle *or* apparently on two wheels of the second. The Kalendar has 17 May Trans. S. Syri, 18 June S. Ymerius, 3 July Trans. S. Thomae Ap., 1 Aug. S. Eusebius Ep. in red, 22 Oct. S. Moderannus C., 5 Dec. S. Dalmacius M., 7 Dec. S. Ambrose, 8 S. Zeno Ep., 9 S. Syrus Ep. The Litany invokes SS. Arialdus, Nazarius and Celsus, Gervasius and Protasius, Geroldus, *Martyrs*: Ymerius, Homobonus, Syrus, *Confessors*. These indications point to Milan.

The pictures are in a fine style, but the execution is not specially delicate.

Contents:


| | |
|---|---|
| Kalendar in red and black, not full | f. 1 |
| Office of the Virgin (Roman use) | 13 |
| Seven Psalms and Litany | 66 |
| Office of the Cross (as ordained by Pope John XXII) | 82 |
| Office of the Holy Ghost | 85 *b* |
| Office of the Dead | 89 |
| Office of the Passion | 120 *b* |

The miniatures are all oblong, and occupy about half the space of the text.

1. *Matins of the Virgin.* The Annunciation: Gabriel in white kneels on *L.* with lily, closed wings. The Virgin kneels at a white desk: behind her is a white throne with high back: the Dove in air in the centre. Blue sky. Border with shield.

2. *Initial.* Half-length of the Virgin with the Child (draped). She has a blue mantle with a white star on the shoulder.

3. *Prime.* The Virgin kneels in front of a cave (prolonged by a wattled roof): the Child in a wattled manger, the ox and ass behind it. Star in blue sky.

4. *Initial.* Bust of S. Jerome as Cardinal.

5. *Tierce.* The Virgin, with the Child on her lap, seated under wattled roof: one king kneels kissing Christ's feet, crownless: the others stand, with crowns on.

6. *Initial.* Bust of S. Mary Magdalene, with long hair and casket.

7. *Sext.* *L.* Joseph, nimbed, kneels, holding two doves: the Virgin gives the Child to Simeon, nimbed, in pink cope: an altar on *R.*

8. *Vespers.* The Virgin sits on the ground holding a scroll on which are the letters *a b c d e—i.* The Child kneels before her and points to letter *c* with a short stick.

9. *Initial.* Rayed bust of David, crowned, reading a book: dark ground.

10. *Compline.* Inside a paved enclosure with low curved wall, sits Christ as a boy, in purple robe, with white squares on breast and arms, with cross-nimbus: his hand is raised: outside on *R.* are six men (Doctors) seen half-length; one has an open book.

11. *Seven Psalms.* Under a wall on *L.* sits David, crowned, in red mantle, playing a violin with a bow. Blue sky, white clouds.

12. *Initial.* Half-length of David, nude, crowned, praying, in water.

13. *Office of the Cross.* S. Helena crowned and nimbed kneeling, face *R.*, adores the Cross, which lies across the mouth of a pit, with the three nails stuck in its arms and foot: the two other crosses lie in front.

14. *Office of the Holy Ghost.* The Dove in air, cross-nimbed, and full-face: below, twelve nimbed heads of praying Apostles, with flames on each. S. Peter is on *L.*, S. John on *R.*

15. *Office of the Dead.* A Priest in surplice and blue stole sprinkles a coped coffin on a bier, covered with a black pall, on which are worked two white crosses. Behind him are four or five clerks in surplices. On *R.* is a gold cross planted in the ground.

16. *Initial.* A skull on the ground.

17. *Office of the Passion.* Two tormentors unloose the ropes which bind our Lord to a pillar in the centre. He is covered with blood from the scourging. A rocky desert behind.

## 149. Horae.

Vellum, 3 × 2¼, ff. 250, 11 lines to a page. Cent. xv (1470?). Italian. Acquired in 1801.

Contents:


| | |
|---|---|
| Kalendar | f. 1 |
| Hours of the Virgin (Roman use) | 13 |
| Missa B. Virginis Mariae | 131 |
| Seven penitential Psalms and Litany | 141 |
| Office of the Dead | 173 |
| Office of the Cross | 243 |


*Collation:* $a^{12}$ $b^{10}$, etc.

*Marks of ownership.* There are none. A shield in the border of f. 14 has never been blazoned. Some bearings on a fly-leaf at the beginning have been torn off. The provenance is rather difficult to determine. The Kalendar has S. Bernardinus in red, and the Translation of S. Monica. These saints are both invoked in the Litany. Siena may be the source of the MS. There are some noteworthy points in the binding. The cover is original, of red velvet over boards, the insides of which are covered with a white gesso. In this is an incised pattern, filled in with gold, red, and blue. The cover at the latter end of the book is the best preserved of the two.

Guard-leaves of purple vellum are used to protect the miniatures. The first page of most of the services is written in gold.

The work is beautiful and interesting.

1. *Frontispiece to Matins. Full-page.* The Annunciation, with the Father above. The scene is in a court: a peacock in front.

2. Opposite. Title-page bordered with architecture and genii: a blank shield: two animals. *Initial,* the Virgin adoring the Child among trees.

3. *Lauds.* Border. *Initial.* Bishop with pastoral staff and mitre, half-length.

4. *Frontispiece to Prime. Full-page.* Joseph and Mary adore the Child on the ground by a river. A star above.

5. *Prime. Initial.* S. Peter Martyr, half-length, pierced with sword and knife. Border.

6. *Tierce. Full-page.* Presentation in the Temple. Simeon, Virgin, Child, four others.

7. *Initial.* S. Lucy; her eyes in a plate: border round three sides, with a goldfinch.

8. *Sext. Full-page.* Adoration of Magi. Procession in hills behind. Star above.

9. *Initial.* S. Katharine with a wheel. Three sides bordered.

10. *None. Full-page.* Flight into Egypt. Three figures: a hill behind.

11. *Initial.* A friar with a cross, (?) S. Francis: three sides bordered.

12. *Vespers.* Massacre of the Innocents in a court before Herod, throned.

13. *Initial.* A cowled friar with IHS in a medallion; ? S. Bernardinus.

14. *Compline. Full-page.* Circumcision. Christ is presented: an angel carries a knife, wool, and a bandage on a dish. Two other figures.

15. *Initial.* S. Dominic holding fire. Bordered.

16. *Missa Beatae Virginis. Full-page.* Christ and the Doctors, four in number. Christ throned. Trees behind wall.

17. *Initial* (rather larger). A Virgin with open book. Full border.

18. *Penitential Psalms.* An angel above holds the text, written in gold and represented as a chart. Below in a landscape is a fawn lying on an island, inside a fence. Swans and ducks in the water.

19. *Initial.* Same page. David in prayer.

20. *Office of the Dead.* Border. *Initial.* A skull on ground.

21. *Vespers.* Three-quarter border. *Initial.* A skull on green table.

22. *Office of the Cross.* An angel holds the text as in 18. Below, a leopard with a collar devours the fawn on the island (which is covered with pebbles). Three swans in the water.

23. *Initial.* Same page. Christ, half-length, standing in the tomb, with wounded side. The cross is behind him.

[Fw. 98. Searle 5.]

## 150. Horae.

Vellum, $3\frac{3}{4} \times 2\frac{5}{8}$, ff. 272, 11 lines to a page. Cent. xv (1470 ?). Purchased in 1892. In a good binding of cent. xvi., with panelled sides and gold tooling: in the centre of one side a nude boy with orb, on the other side a nude boy with torch.

*Collation:* $a^{12}$ $b^{12}$ (12 cancelled) $c^{10}$ $d^{10}$—$f^{10}$ $g^{12}$ (3 cancelled) $h^{10}$ $i^{10}$ $k^{12}$ $l^{10}$—$p^{10}$ $q^{10}$ $r^{12}$ $s^{8}$ $t^{10}$—$z^{10}$ $aa^{10}$ (3, 4, 7, 8 lost and replaced by blank leaves) $bb^{10}$ $cc^{10}$ ? (4—7 lost).

On the lower margin of the first miniature is a shield within a wreath *azure*, a bend dancette *argent*, between the initials L.O.

The Kalendar affords us no clue to locality: in the Litany SS. Gervasius and Protasius do not occur, but S. Bernardinus does. The style of the ornamental and pictured work is bold and good; the impression conveyed is that of Northern Italy.

Contents:


| | |
|---|---|
| Kalendar in red and black, not full | f. 1 |
| Office of the Virgin (Roman use) | 13 |
| Office of the Cross | 170 |
| Office of the Dead | 176 |
| Seven Psalms and Litany | 237 |

1. *Front. to Matins of the Virgin. Full-page.* Border containing birds, butterflies, and shield supported by winged genii. The picture represents Joachim's offering. On *L.* Joachim, old, nimbed, holding a conical vessel, at the head of a crowd of five men, two of whom also bear vessels. On *R.* facing *L.* the High Priest mitred, holds up two fingers. Beyond him is the Temple consisting of an apse with portico supported by four columns, and conical roof. In it is an altar with gold reredos. A red wall on *L.* over which are seen cypresses and blue sky.

2. *Initial.* The Annunciation: Gabriel on *L.* The border consists of genii and flowers.

3. *Front. to Prime. Full-page,* with frame of purple pen and ink ornament. Joachim's offering rejected. On *L.* a crowd of five men facing *R.* In *C.* Joachim holding the conical vessel walks *L.* pushed by the High Priest. Behind this last is a man in red with raised hands. Temple, wall, etc. as in No. 1.

4. *Initial.* David crowned and nimbed, in loin-cloth, stands in water with joined hands, facing *R.* Border with genii, rabbits, etc.

5. *Front. to Tierce.* In frame of red ornament. Joachim kneels, face *R.* in a landscape with cypresses and two hills with buildings on their tops, *L.* and *R.*

6. *Initial.* A female bust with closed eyes, face *R.* Rays above, genii and bird in the border; very good.

7. *Front. to Sext.* Frame of purple ornament. Anne, nimbed, in bed, in a loggia supported by spiral columns: on the floor in front are a dog and a woman seated, head on hand. A woman in blue is about to enter on *L.* (? the maid Judith). On the roof is a large peacock: a cypress seen over red wall on *L.*

8. *Initial.* A female bust, face *R.*, in winged headdress. Genii etc. in border.

9. Border to first page of *None,* with genii and birds.

10. *Front. to Vespers.* Purple frame. Under a wide arch Anne on *L.* meets Joachim who is about to embrace her: by her are two white-robed youths; behind him is a man.

11. *Initial.* Female bust, face *R.*, with fillet. Genii in border.

12. *Front. to Compline.* Purple frame. Birth of the Virgin. Anne in bed, in a yellow bedstead. In front two women wash the infant Virgin (nimbed) in a basin. At the foot of the bed Joachim enters from *R.* A nurse looks at him and points to Anne. In a two-shelved cupboard in the wall are seen various vessels. Over the roof appear a cypress, blue sky, and other roofs.

13. *Initial.* A nun in black, full-face, reading a book: arras behind her. Genii and birds in the border.

14. *Front. to Office for Sunday, etc.* Purple frame. On *L.* a bearded man, face *R.*, behind him a figure resembling S. Peter, nimbed: a crowd of men behind him. In *C.* an altar with gold reredos and lamp hanging above. On *R.* a nimbed maiden in blue, face *L.*, with raised hand, speaking: behind her a crowd of maidens. Blue sky: no building. Joseph is presented to the Virgin (?). In the border of the opposite page are many genii.

15. *Front. to Office of the Cross.* In a sepulchre (red) stands Christ as the Man of sorrows, crowned with thorns, and wounded. Behind him are the cross with title, nails, and whips hanging from it, lance, sponge in a cleft stick, and column with bucket on the top. On *L.* in front kneels the Virgin in black, touching Christ's hand: on *R.* Mary Magdalene, with long hair, also kneels. In the opposite border are children and birds.

16. *Border to Office of the Dead.* Children, one riding a stick, dog, and below, an ow in a pink mantle.

17. *Front. to Vespers of the Dead.* Purple frame. Marriage of the Virgin. On *L.* Joseph, like S. Peter, nimbed, at the head of a crowd of men: the High Priest, mitred, points him to *R.* In *C.* an altar with gold reredos. On *R.* the Virgin with hands concealed in her sleeves, at the head of a crowd of maidens, looks down. Ground, blue with white ornament. In the border opposite are children and stag.

18. *Front. to Seven Psalms.* Purple frame. In a landscape David, crowned and nimbed, stands praying in a pit up to his middle. In front lies a stringed instrument of a triangular shape, with 15 horizontal strings: a hand with rays at top on *R.*

19. *Initial.* David half-length, nimbed, plays on an instrument like that in No. 18. Genii surround him and also fill the border.

## 151. Horae.

Vellum, $4\frac{3}{8} \times 3\frac{1}{4}$, ff. 156, 13 lines to a page. Cent. xv (1470?). Purchased in 1892 from the Rev. J. Greville Chester.

*Collation:* $a^{10}$—$d^{10}$ $e^{8}$ $f^{10}$—$h^{10}$ // $i^{10}$ $l^{10}$ // $m^{10}$—$p^{10}$ $q^{10}$ (9, 10 cancelled).

On the fly-leaves at the beginning is written:

Del pubblico Museo Peloritano 1807: and Ex dono D. Gratiani Franzone.

In the Litany SS. Gervasius and Protasius *Martyrs*; and SS. Louis, Bernardinus, Clara, and Ursula are invoked. Many of the rubrics are in Italian. The execution of the ornaments and pictures is very rough.

Contents:

| | |
|---|---|
| Hours of the Virgin (Roman use) | f. 1 |
| Mass of the Virgin | 74 |
| Seven Psalms and Litany | 78 |
| Hours of the Cross | 103 |
| Office of the Dead | 109 |

1. *Matins of the Virgin. Initial.* The Virgin seated, holding the Child. In the border are genii, a space for a shield, animals, and birds.

2. *Prime.* A stag in the border.

3. *Sext. Border.* A fox eating a bird.

4. *None. Initial.* A naked figure in water. *Border.* Two genii.

5. *Vespers. Border.* A hound, with a collar.

6. *Compline. Border.* A nude genius running away from a spotted dog.

7. *Seven Psalms. Border.* Beasts and genii.

8. *Hours of the Cross. Border.* A genius holding the necks of two peacocks.

9. *Office of the Dead. Border.* A genius pulling back a dog by a cord attached to its collar: another genius running away on *R.*; others in the border. This is the best page in the book.

## 152. Horae.

Vellum, $4\frac{1}{2} \times 2\frac{3}{4}$, ff. 143, 18 or 19 ll. to a page. Cent. xv (cir. 1480). Acquired in 1812.

Contents:

| | |
|---|---|
| Kalendar | f. 1 |
| Hours of the Virgin (Roman use) | 14 |
| Hours of the Holy Ghost | 58 |
| Penitential Psalms and Litany | 60 |
| Hours of the Cross (imperfect) | 73 |
| Office of the Dead | 74 |
| Psalter of S. Jerome | 100 |
| Canticles (*Quicunque uult* and *Te deum*) | 116 *b* |
| Beginning, etc. of the Gospels | 120 |
| The Passion according to S. Matthew | 128 |
| Prayer of S. Augustine 'Dulcissime domine Jhesu' | 140 |

(This prayer, which delivers men from danger and from prison, has much in common with the Litany attributed to S. Brandan. See Moran, *Acta S. Brandani.*)

*Marks of ownership.* (*a*) A shield in border of f. 13 *b*. *Argent*, two bendlets *gules*. (*b*) 'dignare domine me famulum tuum *Leonardum*...liberare,' f. 140 *b*, in the concluding prayer.

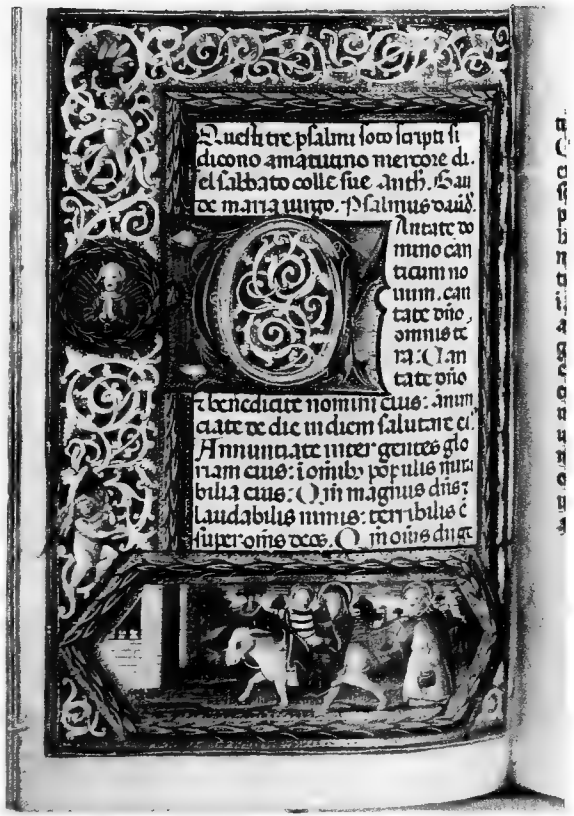
The Kalendar and Litany point to Ancona. In the Kalendar we have. *Jan.* S. Marcellinus of Ancona, S. Felician B.M. (Foligno), S. Gulielmus Abb. *May.* Kyriacus B.M. (Ancona). *Oct.* Palacia V.M. (Osimo). *Nov.* Ansanus M. All in red, while in the Litany, besides the above, we have *Confessor* Liberius, patron of Ancona, and *Virgin* Laurencia of Arezzo.

*Collation:* $a^{12}$ $b^{8}$—$g^{8}$ (wants 8) $h^{8}$ $i^{8}$ (8 canc.) $k^{8}$ (1 canc.) $l^{8}$—$r^{8}$ $s^{6}$.

The work is characteristic early Renaissance of a very pleasing type. In the borders there is much of that ornament of white branches intersecting on a coloured ground, which is so common in Italian MSS. of the (late) fifteenth century. A few directions to the illustrator remain (Nos. 33, 35, 39).

The binding is a very beautiful Italian one with gold tooling, skilfully rebacked by a French binder about 1800.

1. *Matins of the Virgin.* Full page with two miniatures, bordered with arms and genii. The larger represents the Virgin seated holding the Child. Angels hold drapery behind.



MS. 152 – Nº 24.

MS. 154 – Nº 1

2. Below, on the same page. Angel appearing to the kneeling Joachim : sheep and shepherds in a landscape.

3. The opposite page bordered with birds, harpies or mantichores, and genii. Cipher in gold on a blue ground round the text and the lower miniature.

*Matins. Initial.* The meeting of Joachim and Anne.

4. *Same page.* The Birth of the Virgin.

5. *Lauds.* Bordered. *Initial.* An angel praying.

6. Same page, at the bottom. Left of medallion. An old man before a building offers a crown to a nimbed female with an attendant.

Right of the medallion. Another nimbed female talks to four others and looks apparently at the other scene. Probably the old man is the High Priest. The Virgin and S. Anne are the nimbed females, and the subject is the Presentation of the Virgin.

7. *Prime.* Bordered. *Initial.* An angel praying.

8. The marriage of Mary and Joseph. The suitors break their rods.

9. *Tierce.* Bordered. *Initial.* The Father, half-length, blessing, in glory, holds an open book.

10. Annunciation in a garden. Gabriel has a scroll with *ave*, and a lily. Two more angels are present.

11. *Sext.* Border, with a medallion of an angel in prayer.

12. *Initial.* An angel, also in prayer.

13. The Visitation, with eight spectators.

14, 15. *Nones. Border.* Medallion of an angel. *Initial.* Angel in prayer.

16. The Nativity, with shepherds. Joseph and Mary adoring the Child in swaddling clothes. The ox and ass.

17, 18. *Vespers. Initial.* An altar, with chalice and wafer, under architecture. *Initial.* No. 2. Angel in prayer.

19. Presentation of Christ in the Temple.

20. *Compline. Initial.* A genius. Bordered.

21. The Circumcision.

22. *Psalms for Tuesday and Thursday.* (*Eructavit*) Border. A medallion with a star at the bottom, the adoration of the Magi.

23. *Psalms for Wednesday and Saturday.* (*Cantate*) Border. Angel in medallion.

24. The Flight into Egypt.

25. (*Sabbato ante Dominicam primam adventus.*) Bordered. Angel in medallion.

26. The Massacre of the Innocents.

27. *Hours of the Holy Ghost.* Bordered. *Initial.* The Dove.

28. Descent of the Holy Ghost, in a landscape.

29. *Penitential Psalms.* Bordered; half-page miniature. David fully armed standing on Goliath.

30. Next page. *Initial.* David seated playing.

31. David in the mire ; two angels hastening to help him.

32. *Office of the Dead. Vespers.* Bordered. Angel in medallion. *Initial.* A genius.

33. Friends round a marble tomb : on the lower edge is written the word *sepultura.*

34. *Matins.* Full-page, bordered. A funeral in front of a domed Church. A coped bearded priest in the midst of other clerics sprinkles the corpse on the bier with holy water.

35. Three gravediggers at work in a landscape. *Margin, pri che cātano loffic de morti.*

36. *Matins.* Border. *Initial.* A skeleton with a scythe.

37. Two men hawking meet a skeleton on a horse: two corpses under the horse's feet.

38. *Psalter of S. Jerome. Full-page.* Border with angel. S. Jerome with cardinal's hat and lion kneeling in a desert beating his breast with a stone. The drawing of the rocks is striking.

39. S. Jerome seated in a landscape doctoring the lion: in the margin *S. Gerolimo.*

40. *Rubric to the Psalter.* Border and initial: each have an angel.

41. S. Jerome, seated, teaches three monks.

42. (*Preliminary prayer to the Psalter: Deus Altissimus*). Border. *Initial.* An angel.

43. Christ in a glory borne by angels, adored by six people in a landscape.

44. *Prayer. Creator celi.* Border. *Initial.* An angel.

45. Creation of Eve in a landscape: two angels.

46. *Beatus vir.* Border. Angel in initial.

47. Christ in glory as in 43. Four people kneel with open books.

48. *Miserere mei Deus.* Border. Angel in initial.

49. The Resurrection. Five soldiers at the tomb.

50. *Domine exaudi.* Border. Below, two angels watch a man who is scourging himself before Christ on the Cross.

[Fw. 96. Searle 4.]

## 153. Horae.

Vellum $7 \times 4\frac{3}{4}$, ff. 314, + 4 blank, 12 ll. to a page. Cent. xv (1478). Acquired in 1811.

Contents:

| | |
|---|---|
| Kalendar | f. 1 |
| Hours of the Virgin | 14 |
| Hours of the Cross | 128 |
| Penitential Psalms and Litany | 144 |
| Office of the Dead | 176 |
| Hours of the Holy Ghost | 252 |
| Prayer of S. Augustine '*Dulcissime domine Iesu*' | 260 |
| *Obsecro te, Domina* | 272 |
| Psalter of S. Jerome | 280 |
| Ps. xci (xc) '*Qui habitat*,' and prayers to S. Raphael as guardian angel | 310 |
| Colophon, in red | 314 |

The *marks of ownership* are plain enough. In two prayers, f. 261 *a* and f. 272 *a*, we have the name given. In the first passage it is in full. 'Laurentio Strotio de Florentia.'

The Strozzi arms occur also; once on p. 13 *b* in the form of an impression from the now defaced opposite page; once on f. 144,

where they have not been touched. They are: *or* a fess *gules*, charged with three crescents *or*.

Lorenzo Strozzi died in 1479 at Naples, where he had been established for many years.

*Date.* The MS. was written at Naples in 1478. There are two colophons.

(1) f. 126*b* at the end of the Hours of the Virgin.

Scripsit hoc officium marie uir*gin*is *frater* Alexander de flore*n*tia ordi*ni*s here*mitarum* san*cti* Aug*ustini*.

(2) f. 314. Hoc opus scripsit frater Alexander Antonii Simonis de florentia ordinis fratrum heremitarum sancti Augustini et hoc cum e*sse*t bachalarius in sacra theologia in alma ciuitate et studio Neapolitano. An*no* n*os*tre salutis 1478. die uero 7 Mensis Septembris hora 23.

The Kalendar has

xvi. Kal. Feb. S. Antonii abbatis solenne generaliter in red.
xv. Kal. Mart. Translatio S. Antonii conf. in red.
non. Apr. S. Vincentii conf. ordinis praedicatorum in black.
xvi. Kal. Jun. Translatio S. Bernardini de ordine minorum in red.

In the Litany, S. Reparata, S. Monica.

But there are no particularly Neapolitan saints. Those quoted above are either Ascetic or Florentine (as S. Reparata).

The work is very remarkable, the figures less charming than is the ornament. The employment of dark blue, shading into white, is characteristic.

*Collation:* $a^{14}$ $b^{10}$ $c^{10}$, etc.

1. *Officium B. V. M. Matins.* A page surrounded with architecture, genii, musical instruments, bas-reliefs of a man and woman on a dolphin, a genius on a hippocamp, a man on a dolphin, two genii with shields.

*Miniature over text.* Coronation of the Virgin by the Son. They are seated on a crescent whose horns point down, on a ground of gold angels backed by one of blue.

2. *Lauds.* A framed page. Annunciation. The Virgin on *R.* at desk. Gabriel flies down with a lily: the Father among angels above sends the dove on a ray.

3. *Prime.* A similarly framed page. Joseph and Mary adoring the Child who lies on Mary's robe. Star above. Ox and ass to left.

4. *Tierce.* Adoration of Magi, with star, a similar frame.

5. *Sext.* The Resurrection of Christ: four guards, a similar frame.

6. *None.* The Ascension, with the Virgin. The wounds of Christ are all shewn, and the Apostles and Virgin kneel on the two sides of the composition. Frame *ut supra.*

7. *Vespers.* Descent of the Holy Ghost: with the Virgin: half-figures seen over a low wall. Framed.

8. *Compline.* Assumption of the Virgin: the tomb below. Six cherubs support her. Twelve Apostles are present and kneel, Peter and Paul in front. Framed.

9. *Officium Sancte Crucis. Matins.* Bordered with architecture, genii, etc. The Betrayal. Judas' kiss, and the wounding of Malchus.

10. *Prime.* Framed. Christ before Pilate in a windowed hall.

11. *Tierce.* Framed. Christ bearing the Cross. John, the Virgin and other women (4) follow. Hanging to the frame are two S. P. Q. R. shields and two buckets.

12. *Sext.* Framed. The nailing to the Cross. Christ's right arm is being stretched: on the frame are flaming balls and torches, hammers, bag, reed and sponge, mace.

13. *None.* Christ on the Cross. Mary and John stand by: the skull at the cross's foot: on the frame are shields with S. P. Q. R. and lanterns.

14. *Vespers.* Deposition from the Cross: two men take down the body. St John, the Virgin and two women watch on the right. Framed.

15. *Compline.* Something between a *Pietà* and an Entombment: the body is being laid in the tomb by two men, but the tomb is at the foot of the Cross. The Virgin, S. John and the Magdalene lament.

16. *Penitential Psalms.* Border of architecture and genii. The Strozzi shield. *Miniature.* David crowned and robed, standing up to his middle in a pit in the desert, prays. Rays in the sky.

17. *Office of the Dead.* Border, architecture, genii. Bones and skulls.

Three kings on horseback, with hawks. A crowned skeleton in front of three coffins by a brick ruin. Two of them contain skeletons. S. Macarius, in a hole in the rock on the right, points to them. A dog smells at the skeleton.

18. *Regem cui omnia vivunt.* Death with flying hair, a skeleton on a skeleton horse, bearing a scythe, rides over corpses: hills behind.

19. *Dominus regit me.* Seven naked souls bearing stones climb a mountain to a golden city on the top.

20. *Expectans expectavi.* Six naked souls plunged in pits up to the middle. Flames round them: three angels console them.

21. *Miserere mei Deus.* Five naked souls flying up into a starry firmament. The three angels kneel on the ground among the flaming pits.

22. *Office of the Holy Ghost. Matins.* Descent of the Holy Ghost. Christ, rayed, with cruciform nimbus flies down showing his wounds and breathing out a silver dove. Half-figures of the Virgin and Apostles below.

23. *Dulcissime domine Iesu.* S. Augustine, full length, as a Bishop, wearing cope and mitre over a black habit, carries a green book, and blesses.

24. *Obsecro te, Domina.* A different frame, like that of a picture, arabesqued. The Virgin and Child enthroned: she holds a pomegranate. A small angel hovers above with a gold crown. The ground is blue.

25. *Verba mea.* S. Jerome, his hat and lion by him, kneels near a cave, in front of a bleeding crucifix and beats his heart with a stone.

26. *QVI ABITAT.* Frame as for 24. S. Raphael in red, leading Tobias, who has his dog and fish.

[Fw. 116. Searle 8.]

## 154. Horae.

Vellum, $9\frac{1}{2} \times 4$, ff. 192, 12 lines to a page. Cent. xv (1490?). Italian. Acquired in 1812.

Contents:


| | |
|---|---|
| Kalendar | f. 1 |
| Hours of the Virgin (Roman use) | 14 |
| Penitential Psalms and Litany | 83 |
| Hours of the Cross | 108 |
| *Officium sacratissimae Passionis Domini* | 113 |
| Office of the Dead | 155 |
| Devout prayer to the Virgin, S. Sebastian, and the guardian angel | 187 |


No marks of ownership are discoverable.

As to *provenance*, the Kalendar marks S. Zenobius and S. Reparata in red, and SS. Zenobius and Fridianus (Frigidianus) are invoked in the Litany. This points to Florence or its neighbourhood as the source of the MS.

The style of decoration is distinctly non-Gothic. The borders are arabesques containing candelabra, genii, and figured medallions on a plain ground. The execution is very exceptionally fine. Certainly this MS. is the best example of the late Italian style in the collection.

The binding is modern red velvet.

*Collation:* $a^{12}$ $b^{10}$ (+ 1* Tract.) $c^{10}$ etc.: the three full-page pictures are on inserted leaves.

1. *Hours of the Virgin. Matins. Full-page.* Bordered. Annunciation, with Dove, in a long hall with a landscape seen through an arch. In the border are three medallions on each side of Apostles: three are beardless, one has a scroll in cipher. In the centre of the upper border is a bust of Christ, with cruciform nimbus, blessing the scene below. On the left are medallions, one of two deer, one of a leopard.

Below is a monogram *yhs*, gold on blue. There are many genii in the border, most exquisitely modelled.

2. *Initial.* Joseph and Mary adore the Child lying on the ground. Star, ox and ass. Border. Six Apostles in medallions, three are beardless. At the top a bust of a prophet with scroll, looking down. Monogram *xpo*. Genii.

3. *Lauds. Init.* Half-length of a Virgin-saint looking downward.
4. *Prime. Init.* A similar one.
5. *Tierce. Init.* ,, ,, looking before her.
6. *Sext. Init.* ,, ,, head inclined.
7. *None. Init.* ,, ,, hands joined, in profile.
8. *Vespers. Init.* ,, ,, looking up, in profile.
9. *Compline. Init.* ,, ,, in profile, hands stretched out (as playing an organ).

10. *Penitential Psalms.* Full-page. David beheading Goliath in a landscape. Notice the armour. Border. Three medallions of nimbed figures: one at the bottom has a scroll. Monogram *Ihs* at top.

11. *Initial.* David, kneeling in a wilderness, prays. Rays above. Border. Four medallions of nimbed figures; one below has a scroll: he is young and wears a cap.

12. *Hours of the Cross. Full-page.* Crucifixion. On *L.* the Virgin, the Magdalene, another woman. On *R.* S. John and another man: the side of Christ is wounded. Landscape.

Border: *at the top* a pelican in her piety: at the sides two medallions of nimbed figures. Below one with scroll. VERE LAN(*guores nostros ipse sustulit*) Isaiah liii.

13. *Initial, a Pietà* with four figures. Border: above, monogram *ihs.* At sides two nimbed busts. Below, Christ standing in the tomb, the Cross behind; wounds in hands and side.

14. *Officium sacrat. Passionis. Init.* Christ bound to the column: two tormentors. Border. *Top corners:* nimbed busts. *Centre:* a cross. *Below:* at corners, nimbed busts, looking up at rays. *Centre:* bust of Christ with cruciform nimbus.

15. *Office of the Dead. Init.* Macarius (or a hermit) kneeling: three kings, one with a hawk, by a cave: inside are three coffins, in one of which a crowned skeleton sits up. Border: *above,* altar with three crosses on it. *Sides:* two medallions of crowned skulls on the ground. *Below:* half-length of a crowned skeleton bearing a scroll MEMENTO MORTIS.

16. *Matins. Initial:* half-length of crowned skeleton. Rays strike him from the left, and his crown seems falling off.

[Fw. 24. Searle 6.]

## 155. HORAE.

Vellum, $5\frac{1}{2} \times 3\frac{1}{2}$, ff. 225, 13 lines to a page. Cent. xvi (1500–10). Given by S. Sandars, M.A., Trinity College, Oct. 18, 1892.

*Collation:* $a^8$—$k^8$ $l^6$ $m^{10}$ (3 canc.) $n^8$ $o^8$ $p^6$ $q^8$ $r^8$ $s^8$ (6 canc.) $t^8$—$aa^8$ $bb^6$ $cc^8$—$ee^8$ $ff^6$ $gg^2$ (2 gone).

The Kalendar does not contain many distinctive saints. 26 Feb. Metranus M., 30 Ap. Martianus M., in red, 5 May S. Gotard, 16, S. Vbaldus Ep. Eugubinus, 16 Aug. S. Rochus in red. The months are written continuously. In the Litany SS. Gervasius and Protasius *Martyrs*: Louis and Julian *Confessors*: Clara, *Virgin,* may point to a North Italian origin.

The hand is Roman, and very good. Ornament and pictures are also of a high order of merit. The gold seems impure.

Contents:

Kalendar in red and black, not full . . . . . f. 1
Officium B. V. Mariae (Roman use) . . . . 19

Missa B. V. Mariae . . . . . f. 106
Seven Psalms and Litany and *Quicunque vult* . . . . . 110
Office of the Dead . . . . . 144
Hours of the Cross . . . . . 207
Hours of the Holy Ghost . . . . . 212
Salutatio angelica (Gaude uirgo) . . . . . 217
Prayer of S. Gregory (o domine Ihesu Christe adoro te) . . 222
Te matrem dei laudamus . . . . . 223
Original table of contents . . . . . 225 *b*

1. *Title to Office of the Virgin.* Two bands of ornament on gold, and an initial containing a bust of the Virgin, in blue and red: very good work.

2. *Initial to Matins of the Virgin.* Half-length of Christ, cross-nimbed, holding orb and blessing: gold ground.

3. *Initial to Sext.* Half-length of the Virgin with raised hands, full-face: gold ground.

4. *Initial to Vespers.* Half-length of the Father with orb, blessing: gold ground.

5. *Initial to Compline.* An angel adoring, face *R.*, on clouds: gold ground.

6. *Initial to Seven Psalms.* Half-length of the Virgin with bowed head and joined hands, turned to *R.*: gold ground.

7. *Initial to Office of the Dead.* A winged hour-glass on a skull: cross-bones below: gold ground.

8. *Initial to Hours of the Cross.* The Cross, a white veil over the arms of it: the title on a scroll at the bottom: gold ground, with hatched lines.

## 156. Horae.

Vellum, $4\frac{1}{4} \times 3$, ff. 125, 14 lines to a page. Cent. xvi (1510–20) given by S. Sandars, M.A., Trinity, Oct. 18th, 1892. Binding, old red velvet.

*Collation:* $i^{6}$ (wants 2): $a^{10}$ $b^{10}$ $c^{10}$ (5 cancelled) $d^{10}$–$g^{10}$ (+6*)–$l^{10}$ $m^{10}$ (10 cancelled).

On the fly-leaf is:

> Allieri Seraphini Clericus
> accepto die sestente 2 Februari anni 1835
> Selecta memoria avi mei Jovannis, ad
> Allieri Seraphinum.

The hand is Italic: all the ornament very careful and good, though of a late date.

The Litany gives no clue to locality, being of the ordinary Roman type.

Each of the Hours has a beautiful initial, usually with flowers in it, and title on a label.

In quire *g* is an inserted leaf of purple vellum, being a title-page to the Rosary of the Virgin, with two cornucopiae.

The leaves have signatures like those in a printed book *a*, *a*2, *a*3, etc.

On f. 2*a* is the set-off of a lost title-page which had a shield within a circle, in a frame.

Contents:


| | |
|---|---|
| Beginning of S. John's Gospel | f. 1 |
| Prayer at Mass | 2 |
| Hours of the Virgin (Roman use) | 5 |
| Rosary of the Virgin | 71 |
| Seven Psalms and Litany | 84 |
| Fifteen Prayers. (O suavitas et requies) | 107 |
| Prayer of S. Augustine (O dulcissime): the words *me famulam tuam N.* occur | 115 *b* |
| Prayer of S. Gregory (O domine Ihesu Christe adoro te) | 120 *b* |
| Prayer before the Sacrament and before the Crucifix in Italian: | 122 *b* |
| (*a*) O lauta cena: o celeste conuito | |
| (*b*) Segnor che steso ne la Croce pendi. | |


1. *Front. to Matins of the Virgin. Full-page.* The Annunciation: Gabriel with lily kneels on *L.*. the Dove in air above: on *R.* the Virgin at a prayer-desk. A marble column, and a green hanging above. Landscape behind: very delicate late work.

2. *Front. to Seven Psalms. Full-page.* David, half-length, turned to *R.*, white bearded, crowned and turbaned, with crossed hands, looks up to rays on *R.* Dark ground: frame with blue and gold pilasters.

## 157. Horae (German).

Vellum, $3\frac{1}{4} \times 2\frac{5}{8}$, ff. 174, 15 lines to a page. Cent. xvi (1501). Presented by S. Sandars, M.A., Trinity College, Oct. 18, 1892.

*Collation:* $a^8$ (wants 1)—$r^8$ $s^8$ (wants 1) $t^8$—$x^8$ 174 leaves.

Contents:


| | |
|---|---|
| Hours of the Virgin secundum usum ordinis fratrum predicatorum | f. 1 |
| Office of the Dead | 62 |
| Seven Psalms and Litany | 109 *b* |
| xv gradus and Prayers | 133 *b* |
| Prayers 'Do man das haylige öl gibt' | 135 |

Office of Compline . . . . . 136
Sequence: Ave virgo stella . . . . . 150
„ Rector celi . . . . . 152
Seven words on the Cross . . . . . 153
Eight verses of S. Bernard . . . . . 155 *b*
Prayers: two in Latin, two in German . . . . . 156 *b*
Prayers to the Holy Face, in German . . . . . 162 *b*
Beginning of S. John's Gospel . . . . . 165 *b*
Veni Creator . . . . . 166 *b*
Memoriae (of the Fourteen Helpers, and SS. Mary Magd., Paul, Thomas, Barbara) . . . . . 168
Prayers of the 'bruderschafft sant Kathereynen' . . . . . 171 *b*
Colophon . . . . . 172 *b*
Antiphon: Hec est dies . . . . . 173
Memoria of the Holy Face (later) . . . . . 173 *b*

In Lauds are *Memoriae* of SS. Katherine, Dominic, Peter Martyr, Thomas Aquinas, and Vincent (Conf.). In the Litany are SS. Achatius, Peter, Erasmus, Vitus, Modestus, Adalbert, *Martyrs:* Edwardus, Walric, Dominic (twice), Thomas, Vincent, *Confessors:* Aurelia, Ursula, Affra, Ottilia, Veronica, *Virgins.*

*Ownership.* A Colophon in red on f. 172 *b* runs thus: das buchlin ist der tugendssamen vnnd gaystlichenn frawen Veronica welsserin zu sant Katherina zu Augspurgk Vnnd ist geschribenn vnnd vollendet in dem iar der genadenn: funffzehenn hundert vnnd ein iar am samstage vor dem suntag Exaudi:

Bruder Albrecht: (this being the scribe's name).

The Welzers were well known at Augsburg: one of them married Archduke Ferdinand of Austria.

The MS was at one time in the Hamilton Palace Collection. The pictures are careful and interesting, but not especially skilful.

1. *Hours of the Virgin.* The frontispiece is lost. *Initial.* Gold ground. S. Anne enthroned with the child Christ on her knee: on *R.* the Virgin, crowned, in a gold robe, reads a book held by S. Anne.

The page is bordered: in the lower margin an angel holds a shield *argent* and *gules*, a fleur de lis *gules* and *argent*, counterchanged, party per pale.

2. *Lower margin* f. 23 *b*: on *L.*, the wheel: then S. Katherine crowned and kneeling: the executioner about to behead her: a turbaned Emperor, and a courtier. Landscape behind.

3. *Prime.* f. 30 *b*, *lower margin:* on *L.* a nimbed child in blue, starred cloak, with a basket of flowers: *R.* S. Dorothy kneeling, and an executioner about to behead her. In the background, a high mass of rock, and a town.

4. *Office of the Dead. Full-page, bordered.* Gold ground with flourishes worked on it. S. John seated on the ground, face *L.*, writing. Above his head the dove, nimbed and rayed, but *black*. In the sky on *L.* the crowned Virgin standing on the crescent, and rayed, holding the Child. Landscape with rocks and trees. The silk guard of this picture remains.

5. *Initial.* Gold ground. Five souls in flames: two angels flying down to them.

6. *Seven Psalms. Full-page, bordered.* Foreground: on *R.* S. Paul in plate armour and red cloak on a white horse which is falling forwards: his *L.* hand is raised. The air is full of stones. On *L.* further off, a group of 3 or 4 mounted warriors. A light in the sky. Silk guard.

7. In border of opposite page, S. Mary Magdalene with long gold hair, white turban, and casket.

8. At the beginning of the Litany, f. 122 *b*. In the border a figure of a Virgin crowned: one hand, with the attribute, is cut off.

9. f. 133. *Lower margin.* Christ with crown of thorns and purple robe bearing the Cross, urged on by a soldier. On the *R.* Veronica, facing *L.* and holding the sudarium with the Holy Face. Silk guard.

10. *Frontispiece to Sequence of the Virgin. Full-page, bordered.* In front, Thomas facing *R.* kneels and places his hand, guided by Christ, in the wound in Christ's side. Christ has red robe and resurrection-cross with pennon. Behind stand eight Apostles in two rows 3 and 5. Rafters and door of room visible. Silk guard.

11. *Before the Seven Words*, f. 152 *b*. *Almost full-page, with border.* Gold ground with flourishes. Christ on the Cross, the Virgin on *L.*, S. John on *R.* At the foot of the Cross kneels S. Dominic in his habit: he has a black cap with a yellow star on the front. By him is a white dog with fire coming out of its mouth. Silk guard.

12. *Front. to Memoria of the Holy Face. Full-page, bordered.* Gold ground with flourishes. S. Veronica, in blue cloak, white face cloth, and brown dress, full-face, holding the sudarium with the Holy Face.

13. *Border to Mem. of S. Barbara*, f. 171. In a more careful style, with grotesques. In the border, S. Barbara crowned, in a rich dress, of more German aspect than anything else in the book, holding a chalice and wafer, and facing *L.*

## 158. Horae.

Vellum, $7 \times 4\frac{1}{2}$, ff. $158 + 2$, 20 lines to a page. Cent. xvi (1510). Acquired in 1811.

Contents:


| | |
|---|---|
| Kalendar | f. 1 |
| Sequences of the Gospels | 13 |
| The Passion according to S. John | 18 *b* |
| Stabat Mater | 27 *b* |
| Hours of the Virgin (Sarum Use) | 31 |
| Seven Psalms | 83 |
| Thirteen (gradual) Psalms of the fifteen[1] | 94 |


[1] Those omitted are *Domine non exaltatum*, and *Ecce quam bonum*.

Litany . . . . . 103
Office of the Dead . . . . . 111
Hours of the Holy Ghost . . . . . 149
Memoriae . . . . . 154

The hand is Roman.

*Binding*, red morocco with gold tooling, by De Rome.

*Marks of ownership.* On the binding is a shield bearing 3 fleurs-de-lys with a bar sinister. Above is a coronet, and around the whole are the collars of the orders of the Holy Ghost and of the Golden Fleece. Behind all, an anchor. Mr Searle conjectures that these are the bearings of Louis Alexandre de Bourbon, illegitimate son of Louis XIV. and Admiral of France in 1683. From Gingard, *Armorial du Bibliophile* i. 54, it appears that they are the arms of Louis Jean Marie de Bourbon, duc de Penthièvre, Grand Admiral of France, *b.* 1723, *d.* 1793, son of the above-mentioned Louis Alex. de Bourbon (J. H. M.).

The Kalendar and use are of Sarum.

Of the provenance of the volume it is difficult to speak with certainty. The miniatures all seem to me of German work. The Litany invokes Saints of England and Cologne: *Martyrs*, Erasmus, Adrian, Edmund, Gereon: *Confessors*, Edward, Swithin, Birinus, Erkenwald, Edmund, Dunstan: *Virgins*, Affra, Edith, Sitha, Fredesvuyda, Wenefreda, Gertrude, Othilia, Ursula, Vuilgefortis.

1. (pasted in) *Full-page.* On border on labels IHS MARIA. Foreground, George on horse, in gold and blue, spears dragon. The Princess, with a lamb, kneels in the background. The King and Queen look out of palace window on *R.*

2. *Large.* John, with book and pen, looks up at woman in clouds in glory. Rayed; to left, Eagle on stump.

3. *Small.* Luke at desk. Winged ox (green wings) couches by him.

4. Matthew with book on desk. Angel holds book to right.

5. Mark, book on knee, scroll on desk. Winged lion, pavement in front.

6. *Large. Passio.* Betrayal. Malchus healed. Peter with hand raised. Judas kisses Christ: soldier with hand on Christ. Many soldiers behind.

7. *Small. Stabat Mater.* Crucifixion between Virgin and S. John.

8. *Matins. Large.* Annunciation. Angel flies down with sceptre. Father has imperial crown, in clouds, and sends out the Dove in glory; the Virgin is seated under canopy. Lily pot.

9. *Lauds.* Salutation, by house door, to which Virgin is nearest. Maid behind, Elizabeth, Joseph(?), nimbed, in doorway.

10. *Hours of the Cross.* Crucifixion between Virgin and John; Magdalene and skull at foot. Sun, moon, title. Rocky landscape.

11. *Prime.* Mary, Joseph, ox and ass, adore the Child. Ruined building. Above, on clouds two cherubs, not winged, with music. Shepherd approaches on right.

12. *Tierce* (*MS Prime*). Two shepherds on each side of tree. Above, two cherubs on clouds with music. Dog and sheep.

13. *Sext.* Three kings, one black (and young), Virgin and Child under canopy. Star. Box of gold offered. (Henry VIIIth costume.)

14. *None.* Presentation. Simeon with mitre. Joseph with candle. Maid at altar.

15. *Vespers.* Flight to *L.* Three figures. Christ swathed. Palm tree on right. Rock on left.

16. *Compline.* Coronation in clouds and glory. Virgin on right, kneels. Crowned by Angel on right. Father, imperial crown, orb, blessing.

17. *Vij Psalms.* Bathsheba sitting nearly naked on edge of marble and metal fountain. A messenger brings her a billet. Maid with mirror behind: David looks from window.

18. *Vigil. mortuorum.* Job on dunghill, holding red scroll. Wife on right, richly dressed. *Scr.* MISEMINI MEI SALTEM VOS AMICI MEI QVIA MANVS. She puts out hand to him: two friends behind. Rays above. Buildings around.

19. *Matins of the Holy Ghost.* Pentecost. Virgin in midst under canopy, small white dove over her. Rays. Apostles on each side.

20. *Memoriae. Large.* Trinity. Father, imperial crown. Orb. Book open held by both. Son, with tau-cross, Dove between them. Four cherubs (heads and wings) on clouds.

21. *Small.* Michael armed, in gold and blue, red shield, cross-staff, stands on devil.

22. *Small.* John the Baptist with lamb, in woody landscape.

23. — John the Evangelist by tree, blessing cup.

24. *Large.* SANCTUS GEORGIUS on horse, with sword raised, spear broken in dragon. Princess and lamb to left. King, Queen and courtier look over terrace wall to right.

25. *Small.* S. Anne, teaches the Virgin; in large seat.

26. *Large, on fly-leaf.* Invention of the Cross. Foreground, two men dig. Two crosses lie in the hole. Constantine kneels, in imperial crown, before Helena (also crowned); and four others. She holds cross T. A rock marks off the background: where is Heraclius, in shirt and crown, carrying the cross before city gate, followed by courtiers. (The owner's patrons seem to be George and Helena.)

[Fw. 3. Searle 89.]

## 159. A Primer.

Vellum, $10\frac{1}{4} \times 7$, ff. 8, 11 lines to a page. Cent. xvi (1500–10). Acquired in 1808.

Contents:

The ABC. Paternoster.
Ave, Creed, Grace before and after meat.
Confiteor. Agnus Dei.

*Marks of ownership.* The book must have belonged to a young lady connected with the Royal families of France and Brittany, and her patrons were SS. Anne and Claude (see the description of the first and last pictures). The motto *Penson en Dieu* occurs frequently. Probably the owner was Claude, daughter of Anne de Bretagne, who in 1514 married Francis, Duke of Angoulême (Francis I.), and died in 1524.

The legends of the miniatures are in an odd barbarous orthography, sometimes wellnigh unintelligible. The dialect seems characteristic of N.E. France.

The work is of very fine quality, the touch often soft and vague, often delicate in the extreme. The MS is on the whole very beautiful, the weakest point being the use of fluid gold.

No. 1. f. 1 *b*. *Full-page.* In a room a young girl in gold, kneels at a desk: behind her stand the Virgin (young) and S. Anne: on *L.* sits S. Claude, a Bishop. The desk is covered with blue cloth, semée with fleurs-de-lys and A's in gold (for S. Anne). On the carpet are these arms: Party per pale, *azure*, 3 fleurs-de-lys *or*, impaling *ermine.*—France impaling Brittany. Margin has AVE—TECV, several times; so has the architecture.

2. *Border.* p. 1. Mottoes AMON • PROMIE (premier) • COMENCEMEN • SOIT • DIEV • LE • PERE • TOV • PVISSEM • AMEN. Below these lines are emblems of the Passion on blue ground, viz. pincers, hammer, cross with crown, nails, lantern, dice, scourges, whips, columns and rope, cock, ladder.

3. 1. God, seated in air, crowned imperially, holds globe: landscape below. COMENT DIEU LE PERE FIT LECEL&LATE(RRE).

4. 3. God seated, looks up: both hands, palms down, to left of Him against a ground of three circles of angels, blue, brown, and red. Below, angels falling and changing to devils. COMENT DIEU LE PERE FIT LES ANGES.

5. 4. God standing among beasts: *R.* dog, ox, sheep, horse, deer, ape: *L.* boar, wolf, goats: birds overhead.

p. 2. 6. 1. COVMENT • DIEU • FIS LES SOLLE ET LA LVNE. He stands by water in which are fish. Sun and Moon overhead with stars.

7. 2. COVMENT • DIEU • FIS ADEM ET VEE, Creation of Eve. God holds a globe: the rest as usual.

8. 3. Stands between Adam and Eve. Adam has girdle of skins, Eve, of linen; [at top of page, PATER—SENTIFICETVR.]

p. 3. 9. 1. COVMENT SAM TEM TANTTESVENO (=SATAN TENTE EVE). Garden with railings. Serpent, half human, on tree, arguing. Eve on *L.* under another tree.

10. 2. COVMENT FVS DESV, DEVE LE FRVIS. Gives pear to Adam, who is *white-haired.*

11. 3. Adam and Eve girdled with leaves are expelled by red angel, with white garment and blue wings, with sword.

p. 4. 12. 1. COMENT ADEMEM • LABOVRE • LATERE. Adam, clothed, works in wattled enclosure with mattock. Eve, in blue, at house door, spins.

13. 2. COVMENT ADEM • AMVOYIA • SOM FIS. Adam in bed in large hall, Eve by. Seth, a boy, with stick, taking off cap. Adam speaks to him.

14. 3. Seth, baring his head, stands by a moat surrounding the garden. Bridge and castle wall. Red angel comes out of gate on to bridge.

p. 5. 15. 1. COVMENT • ADEMEM MOVRI ET SON FIS. Shrouded body in grave, a son of Adam with spade; Eve and others stand round. Seth drops 3 grains on to the head of the corpse. Castle behind.

16. 2. COVMENT • LFPERES FVRES ES LEMBES. Castle among rocks. Naked figures at door and windows praying. Moat with wooden bridge: on the other side, souls in fire under rock, on top of which sits a black devil: a murky atmosphere characterises this remarkable picture.

17. 3. God seated, with crown and globe. Female in white kneeling on right. Hooded female in white on left (Mercy and Truth). Hooded female in black talks with red cherub with sword, ascending from below, armed (Justice and Peace).

p. 6. 18. 1. COVMENT JEVSTIS ENBRASE MIRERICO (=miséricorde). God. Angels behind. Mercy and Truth embrace, by Him. Peace in white, hooded, lower down, embraces, seated, Justice with sword.

19. 2. COVMENT LEVESQVE DIT ALEMGES (=à l'ange) QVEIL FEROIT. A red-hooded Bishop (=High Priest), seated in a room. Speaks to angel standing before him.

20. 3. Same Bishop in chair with attendants. Enter one with gypciere (a messenger), and one behind with red cap.

p. 7. 21. 1. COVMENT LEMESQES (le messager) VIGNT APOVRTER LES. The Virgin seated in a room reads letter. Messenger in front takes off cap: horse outside.

22. 2. COVMENT LEVESQUE AMVOIGA (=envoya) QVERE LA VIEGE MARIE. Bishop seated, as in 20. Enter Virgin with two others: she takes his hand.

23. 3. Youth with red cap on white horse, a crowd, old men etc. Joseph, old, leaning on a stick, talks to him.

p. 8. 24. 1. COVMENT LAVARGE FLVSRIST A JOSEPH. A church. Enter Joseph as in 23, carrying green rod, other suitors with white rods. Bishop coped and mitred behind altar. A dog in the foreground.

25. 2. COVMENT LAVIEGE MARIE FUS MARIE. The Virgin crowned. Married to Joseph by Bishop, in large church, a crowd behind.

26. 3. Virgin weaving in room. Outside, Joseph with hammer and chisel at bench.

p. 9. 27. 1. COVMENT LEMGE VIENT ALLVERG. Annunciation. Angel with sceptre. Virgin kneels under canopy. A picture (of a saint) hangs on the curtain.

28. 2. COVMENT SACOVRINEVIN LA VIRITE (sa cousine vint la visiter). Salutation. Virgin, Elizabeth, young, kneeling: on her robe is AVEMA. Landscape. An intentional assimilation to the meeting of Mercy and Truth.

29. 3. Virgin sits weeping. Joseph with hat and staff makes gesture of contempt.

p. 10. 30. 1. COVMENT LA VIEGE MARIEE PRIADIEV. She is out of doors, kneeling. Joseph departing, under architecture.

31. 2. COVMENT DIEV DIT ALEMGE (à l'ange). God with globe, against a background of angels in three circles, blue, yellow, red. Angel in white below, kneeling.

32. 3. Joseph asleep before door. Virgin sits inside reading.

p. 11. 33. 1. COVMENT JOSEP • VIENT CRIEME (=crier mercy). Kneels to Virgin seated in room with book on her knee. Servant within seen through door. Above the text, on a greyish ground, a man with a lamb on his shoulder; a seated woman with one in her lap; a man on *R.* with stick and dog.

34. 2. COVMENT ILVIN LOVGES ENBELE (=vinrent loger en Bethléem). Joseph and Virgin on an ass, talk to youth before house door in a street. 'There was no room for them in the inn.'

35. 3. Nativity. Joseph and Mary adore Child under architecture. Ox stands by.

p. 12. 36. 1. NOVLISTE TIMERE VAVVTAMENT. Four shepherds and dog. Blue angel with scroll.

37. 2. COVMENT LES PATORAVS VINDRIO (vinrent). Virgin and Child seated, full face: Joseph absent. Shepherds kneel. Bagpipe and flute on ground. Dog.

38. 3. Peace (?), a woman in white, hooded, speaks to souls (in limbus) among rocks.

39. *Full-page:* the converse of No. 1: a girl in black kneels at a desk; the cloth over it is blue and ermine, semée with fleurs-de-lys and C's (for S. Claude). Here S. Claude presents the kneeling girl to S. Anne and the Virgin. On the carpet are the arms of France.

Other mottoes, over the text, are, p. 6, Penson en dieu bounement sem • malpece • et • maldire: p. 7, Prie Dieu • tous • pour lestre pace • avtem • noempens • en lur: p. 8, loay • me me ne • point de malice. Reagarde la fin • deseque • tu feras: p. 9, Regarde la fin et pence a Dieu • Regarde • coume • nous • dason: p. 12, Peson tous • en dieu • et • no • Regarder • la fin • feron: p. 13, Voulite timere vault regarder • O mater dei • memeto • meis. Below, O mater dei memento mei. This and ave maria occur on the frame and architecture of p. 14.

[Fw. 67. Searle 84.]

## 160. Meditations sur l'Oraison Dominicale. By Claude Viveneti.

Vellum, 5½ × 3, ff. 106, 20 lines to a page. Cent. xvi (1520–30). Acquired in 1812.

The hand is Roman: in quires of 8 leaves, the last of 10?

The title, written in capitals on f. 1 in the form of a cross, is:

Méditations très dévotes sur chaiscune partie de L'oraison Dominicale, recuillies par frère Claude Viveneti Augustin Docteur en théologie et confesseur de mes seigneurs les Dautphin de France et Duc d'Orléans, pour attirer le coeur du Chrestien à pitié e(*t*) toute religion Chrestienne.

The meditations are followed by

2. La vie et passion de nostre saulueur et redempteur en qui(n)ze oraisons . . . . . f. 65
3. A prayer: 'seigneur dieu eternel' . . . . . f. 101

In the picture to this last, there is a lady represented; probably the owner of the work.

From the comparative goodness of the pictures I should be

rather inclined to believe that the princes alluded to on f. 1 were sons of Francis I. than of Henri IV.

No. 1. *a.* Prodigal drinking at table with woman, another at each end.

*b.* Foreground. Prodigal kneels, in shirt, by father at door. Elder brother stands by. Behind. Prodigal seated in grove among pigs, his hand to his mouth.

2. p. 129. *Half-page.* Entry into Jerusalem. Man spreads garment before gate, boy over gate with palms; a man inside, Peter, John etc., follow.

3. *Small.* Last supper, with chalice, John, Judas, Peter.

4. — Agony. Chalice and wafer on rock. Three Apostles, garden enclosed.

5. — Judas' kiss. Malchus healed. Peter with sword, three soldiers on ground.

6. — Christ before Annas who rends his clothes. Christ bound.

7. — Christ with officers before Pilate.

8. — At pillar, scourged by three. Full face.

9. — Seated, purple robe, bound hands. Crowned by two with staves in their hands.

10. — Ecce Homo. Pilate, Christ, in purple, bound; crown and reed: Barabbas bound. Below, Priest and Jew.

11. *Small.* Bearing cross, followed by horsemen.

12. — Nailed to cross by feet, pulled with rope. The tunic lies on the ground. *R.* Virgin and John watching.

13. *Small.* Crucifixion. Virgin, John, etc., on left. Centurion and soldiers on right.

14. — Reed and sponge offered by man on left. Soldiers on right, Virgin, John and centurion.

15. *Small.* Pierced by Longinus on left. Soldiers on right, Virgin swoons, John, Magdalene, etc.

16. *Small.* Pietà by Cross, John, Magdalene, two men with hats (Joseph and Nicodemus).

17. A lady in black, with gold rosary and red under-sleeves, kneels face *R.* in room. Christ as Salvator mundi stands full face blessing her.

[Fw. 88. Searle 91.]

## 161. Prayer-Book. (Dutch.)

Paper, 8 × 5⅝, ff. 360, 2 columns, late xvth cent. Purchased 1891.

Original stamped leather binding: clasps gone. Has the stamp of the Bibliothèque Nationale (cir. 1800). In quires of 8 and 10 leaves: the last of 4.

The ornamentation of this book is coarse and strange, but effective. The principal sections have each a bordered page at the beginning, and an initial filling half the space of the text.

The gold employed is very base: yellow, green, pink and orange, are the main colours used. There is some attempt at naturalism in the representation of flowers. The grounds of the borders are plain, save for ink-dots.

The MS is throughout in Dutch.


| | |
|---|---|
| Rubric. Devotions for Advent | f. 1 |
| Border and initial to Advent prayers, and Hours of the Eternal Wisdom | 2 |
| A smaller initial | 4 |
| Hours of the Trinity, medium initial | 19 *b* |
| Hours of 'alle geloeuige zielien' | 20 *b* |
| Hours of the Holy Ghost | 22 *a* |
| — of All Saints | 23 *b* |
| — of the Sacrament | 24 *b* |
| A prayer to the Sacrament, 'En̄ sc̄e Johan guldemōt seyt diet dagelixe leest die en sal ongebuckt met stemen noch sonder dat h. sacrament.' A monstrance in the lower border. Initial of medium size | 26 *a* |
| Indulgences for visiting the principal places in the Holy Land | 26 *b* |
| A prayer to the Virgin. 'Ick coem totty O mijn weuercaren moeder' | 30 *b* |
| Hours of the Eternal Wisdom | 32 *b* |
| Border and initial. Prayer of S. Augustine to the Trinity | 42 *a* |
| Hours of the Trinity | 46 *a* |
| Prayers of Pope Innocent | 51 *b* |
| Hours of the Passion | 53 *a* |
| Prayers of Pope Urban | 57 *b* |
| Pater noster, farced | 61 *b* |
| Prayer at Mass | 65 *b* |
| Border and initial. Prayer of S. Ambrose to the Sacrament | 80 *a* |
| The Seven Psalms of the Sacrament | 94 *a* |
| A miracle concerning the revealing of the golden Litany of the Passion of Christ (to a woman named Magdalena) | 101 *a* |
| The Golden Litany of the Life and Passion of Christ | 102 *b* |
| A prayer of S. Augustine | 108 *b* |
| Prayer to our Lord | 112 *a* |
| Prayers on the Seven Words | 123 *a* |
| Prayers of Urban VII. to the Crucifix | 124 *b* |
| Prayer to Christ. Border and initial, followed by Devotion on the Passion | 136 *b* |
| Border and initial | 167 *a* |
| Golden Rosary of Our Lord | 190 *a* |
| Border and initial. Prayer on Mount Calvary | 194 *b* |
| The Way of the Cross | 201 *b* |
| The Binding-place of Jesus | 204 *a* |
| The Nine 'colden' which Christ suffered | 212 *b* |

Seven Psalms of Penitence by S. Augustine . . . . . 233 *a*
Psalter of S. Augustine . . . . . 241 *b*
— of S. Jerome . . . . . 247 *a*
To the Child Jesus . . . . . 254 *b*
Devotions at Bethlehem . . . . . 259 *a*
Border and initial. Salutation to the Virgin . . . . . 266 *a*
Of S. Mechtildis to the Virgin . . . . . 273 *a*
Of S. Thomas of Canterbury . . . . . 274 *a*
The xv joys . . . . . 274 *b*
To the Virgin . . . . . 278 *b*
Litany of Arnulphus . . . . . 285 *b*
Border and initial. To the Virgin . . . . . 289 *b*
Garland of S. Anne. Border and initial . . . . . 327 *a*

The last six leaves have Devotions in the nature of Memoriae, viz. of All Angels, of S. Peter, S. Herassimus (Erasmus), S. Eusebius, S. Augustine, S. Jerome, S. Agneta, S. Barbara, S. Kunera, S. Dorothea, to one's patron, to the tears of S. Mary Magdalene (this ordered by Sebasten ruyel, Bp of Utrecht), to All Saints.

## 162. Hymni Glossati.

Vellum, 7 × 5, ff. 38, 17 lines of text to a page. Cent. xiv. Purchased in 1890.

*Collation:* $a^8$—$c^8$ $d^{10}$ $e^4$.

Contents:

Hymns for the days of the week and the greater Festivals, and Common of Saints; also for a few special Saints, viz. SS. Agatha, Benedict, and Francis.

The occurrence of *x* for *s* occasionally, e.g. *extate* (= aestate) and *confexor* (in an added hymn on the last page), suggests a Spanish origin. The hand might be Italian.

The gloss begins:

*Quia tractaturi sumus de ymno.*

## 163. Epistolae in viginti linguis Translatae.

Vellum, 18¼ × 12½, ff. 62, double columns. Cent. xviii (1700–21). Acquired in 1815.

This volume contains the Epistles for three feasts:

Christmas Day,
Easter Day,
SS. Peter and Paul,

translated by the pupils of the College *de propaganda fide* into 20 languages, and dedicated to Pope Clement XI. (1700–21).

The scribe was Constantinus Basilei (f. 1).

The writing is well done, and the title-page and the ends of each Epistle are ornamented.

The languages are: Latin, Greek, Italian, French, Spanish, Portuguese, German, Belgian, English, Irish, Illyrian, Polish, Hungarian, Brazilian, Chinese, Turkish, Persian, Arabic, 'Chaldee,' Syriac.

[Fw. 52. Searle 133.]

## 164. Specule des pecheurs, etc.

Vellum, 11½ × 8, ff. 36, *cir.* 28 lines to a page. Cent. xv (1450–70). Acquired in 1814.

Contents:

| | |
|---|---|
| Table of contents . . . . . | f. 1 |
| Le Specule des pecheurs . . . . . | 4 |
| L'exortation des mondains, tant gens d'eglise come seculiers . | 27 |
| L'example des dames et damoiselles et de tout le sexe femenin . | 32 *b* |

*Collation:* $a^2$ $b^8$—$e^8$ $f^2$.

*Marks of ownership.* On fly-leaf at the end is this distich in a hand of cent. xv.

Car qui pourra vivant et ne vourra
Quant il vourra mourant il ne pourra
Le Begue le begue p̄h̄ begue.

The date 1468 occurs on f. 3 *b* and has been altered to 1268.

The author was Frère Jehan de Castel, a Benedictine and chronicler of France, f. 3 *b*.

The *Specule des pecheurs* is a macaronic poem (French and Latin) in stanzas of 7 lines.

The *Exortation des mondains* is all in French in six 'Balades' in stanzas of 12 lines each.

The *Examples des Dames*, in stanzas of 4 lines.

The work is of very fine quality, but the pictures are most terrifying and repulsive.

No. 1. *Three-quarters page. a.* (*Upper half.*) Moses horned, in landscape with castle. Christ, half length, in clouds, gives him long blank scroll.

*b.* Preacher in black with berretta in pulpit in room, addressing a king and queen (crown on peaked head-dress), a lady and four men.

2. A death-bed: preacher in foreground. A red-canopied bed, with a gold disc hanging over the pillow. A monk in black, with cross, touches the lips of the dying man, who has no clothes save a night-cap. Death, a skeleton, points a dart at his mouth. Three mourners, two women and one man.

3. Corpse in a shroud is laid into the earth by two men before a church porch. A priest is reading from a book held by an acolyte. A cross-bearer in cope, seven mourners, three in black. Two tapers with shields.

4. A vestibule. Preacher enters from *R.*, arguing with a doctor in pink. Room has book desks, man reading at one, two men with books in hands, standing: one stands listening: two with books are ecclesiastics, one in black, one in white over black. 'scienciam satis multiplicant' are the opening words of the text.

5. A birth. Mother in bed. A nurse is taking the baby. To right preacher and pupil: the preacher points to *L.*

6. Preacher in front of houses, on pavement, addresses four youths, two in long gowns, two in short doublets.

7. *a.* Left. Preacher, a feast, three gentlemen, two ladies at table, two minstrels with pipe and lute. *b.* Right. Hell among mountains; two men and women up to their middles in fire. Two devils, one with a flail, one with two forks.

8. Preacher to left, looking at corpse in shroud on ground, covered with worms: in air, soul with chain round waist and neck, in the clutches of five devils.

9. Preacher to left. Last Judgment. Christ in elliptical glory, his feet on globe, shewing his wounds. In air, two trumpet angels; Virgin and John the Baptist three-quarters length on clouds, praying. Three men, two women rising below.

10. Preacher to left. Heaven gate, yellow light inside it. Righteous enter, ushered in by Peter in blackish robe, followed by angel. *R.* a tall devil with spiked club; another devil drags a batch of souls with chains round them into flaming Hell mouth.

11. Preacher to left. Hell, three souls on a gallows hanging respectively by hands, neck and feet. Devil on gallows ties one. Below, two souls in yellow fire, one is a Pope. Foreground, two souls prostrate, hammered by a devil with a sharp steel hammer, bleeding: behind, three souls in the water, among rocks.

12. Preacher addressing four ladies, seated, and four men (three standing behind) in a hall. Above, the Trinity, the Holy Ghost as Dove between the Father and Son. Male SS. on *L.* Female on *R.* Two angels. Small figures.

13. Balade pour auoir paix a dieu et au monde etc. Preacher to left. Foreground, one man cutting another's throat (Murder). On *L.*, two warriors entering house or church porch, with candles (Theft). Behind, on *R.*, man and woman on bench embracing: a hearth behind (Adultery).

14. 'Joyes de paradis.' On clouds, under canopy, the Trinity; open book. Ego sum alpha et O O. Father has tiara and orb. The Son, robed, is crowned with thorns. Virgin to right with angels. Apostles (Paul with sword) and angels to left.

15. Preacher on left; on *R.*, soul chained by neck, pointing to mouth. Five devils surround and torment him, one looks up from flames below. Among rocks.

16. *Miroir des dames.* Eight ladies seated in a garden: to left a corpse of a woman with shroud, decaying, stands.

[Fw. 65. Searle 86.]

## 165. L'INSTRUCTION DUNG JOSNE PRINCE, ETC.

Vellum, 12 × 8¾, ff. 60, 35 lines to a page. Cent. xv (1470–80). Acquired in 1814.

Contents:

i. Linstruction dvng josne prince pour se bien gouverner envers Dieu et le monde.

In 8 chapters; written in the xiiith cent. by the Chevalier Feuillant de Joual for the benefit of Rudolf, King of Norway.

ii. Petit traictie dentre lame devote et le coeur, lequel sappelle lamortifiement de vaine plaisance.

By Réné of Anjou (1408–80). It is a moral allegory written in the king's later years, and dedicated to Archbishop Jean Bernard of Tours. The text is to be found in M. de Quatrebarbes' edition of King Réné's works (vol. iv.) together with copies of miniatures from a MS of this work at Paris. In a catalogue of Messrs Ellis and Elvey (No. 67, *Nov.* 1891) another MS is described, and some miniatures reproduced which coincide in subject and style with those of our copy.

*Collation:* $i^4$ (blank) $a^{10}$ (10 canc.) $b^8$ $c^8$ || $d^8$—$g^8$ $h^4$ ||.

*Marks of ownership.* (*a*) A monogram and shield in miniature No. 1: possibly the monogram is that of Bourgoignes. (*b*) In the beginning, the inscription *sans vous ne puis Bourg*(oig)*ne*, and notices of the family of Herman de Bourgoigne between 1593 and 1687. They lived at Fallez, near Namur.

The *binding* is old red velvet, with two brass bosses on each cover, and two clasps, and the titles of the two treatises are inscribed on slips of vellum protected by horn, on the cover: *L'instruction dun prince. Et lame....*

The pictures are exceedingly good, of North-East French work.

There is a pretty unfinished drawing of a woman's head on the fly-leaf (cent. xvi).

I. *Instruction dun Josne Prince.*

No. 1. Author kneeling on left presents book to Prince on throne, full face. Coronet, sceptre, pink and ermine mantle, ecclesiastics, knights and steward on right and left. Steward has gold wand, one other has sealed roll, and wears boots and spurs.

II. *Petit traictie dentre lame deuote et le cueur.*

2. c. 1. The soul, a naked female, with coloured wings, seated on the brink of a stream flowing from rocks. Columbines and buttercups growing in the grass. She holds a heart. A rabbit near: town with church, and bridge and trees behind.

3. 2. The soul, standing. Talking to her are *Crainte*, a lady with sword horizontally suspended in air over her head, holding hand of *Contricion* in dark blue mantle. They stand in a courtyard. Trees, and view seen over low wall behind.

4. 3. In a room the soul, holding heart, sits on a red curtain. *Crainte* holds her hand and talks. *Contricion*, standing in front of a long cushioned settle, talks; a rich arras at end of room behind. Three windows; a cushioned stool to left.

5. 4. Lady in a covered cart, drawn by two horses, one blindfold, the other (in front) looking back from under its eye-bandage. A rider on the blinded one, with whip, looking back: they are on winding road. A house on each side: further on a rock, trees and fields, distant hills.

6. 5. A watermill, with uncovered wheel, sluice, and yard with man and horse. In foreground, a plank-bridge over millstream. A woman crosses it with sack on back, another woman follows. A man watches them. Dog on the bridge.

7. 6. A fortified town, with gates and towers. In foreground a collared dog drinks at a pool; one armed man, with shield and sword, has one foot on a scaling-ladder (second step). Three smaller men fight from the towers.

8. 7. Soul stands with heart, which *Crainte* is feeling: *Contricion* still argues. Rabbit and columbine on left. Behind, a green causeway between waters. A castle on right, and bridge and rocks.

9. 8. Four ladies, *crainte*, *foy*, *vraye amour* and *grace*, with hammers and nails. Two are nailing a heart on to a T cross on the ground, the others are watching. In background a castle surrounded by water.

10. 9. The soul, kneeling on *L.*, supports cross with heart on it. *Crainte* supports it with one hand on right. *Contricion* stands by. Building to right.

[Fw. 70. Searle 104.]

## 166. Le Chevalier délibéré, by Olivier de la Marche.

Vellum, $9\frac{1}{2} \times 6\frac{1}{4}$, ff. 62, varying numbers of lines to the page. Cent. xv (1490). Purchased by the advice of the late Rev. T. Kerrich, at the sale of Dr E. D. Clarke's Library.

*Collation:* $a^8$—$g^8$ $h^6$.

The MS is an allegorical romance in French, in 8-lined stanzas. The hero is Charles the Bold, Duke of Burgundy.

The author, Olivier de la Marche, was 'premier maître d'hôtel du duc Charles de Bourgogne.' He was born about 1421, wrote this poem in 1483, and died at Brussels in 1501.

*Marks of ownership.* The arms of Albret occur on the lower margin of f. 1.

They are: quarterly 1 and 4 *azure*, 3 fleurs-de-lys (for France), 2 and 3 *gules* (Albret).

The writing and painting, which is very good, are characteristic of N.E. France.

The volume is bound in white parchment, and interleaved with white paper.

No. 1. p. 1. Knight armed, halbert, book, sword, visor. Tent behind a palisade. *Inscr. round.* Ce livre fist messire Olivier de la Marche, serviteur et premier maitre dotel du duc charles de bourgougne. Arms below, in border.

2. p. 5. Cy sarme monte et embastonne. | Lacteur pour entrer en sa queste. A man in a porch hands a helmet to the armed knight. Beside him is a shield, *bon espoir*. A page holds his horse, *vouloir*.

3. p. 9. Two knights on horseback fighting with swords: a lady between. *Reliq: de jeunesse.* Cy se combat lacteur et messire hutin | et reliqz de jeunesse les despart.

4. p. 11. Knight on horse with shield, *bon espoir*, received by a hermit *entendement* before a cell. Comment lermite hebergea lacteur | et des deuises quils eurent ensemble.

5. p. 14. The hermit and knight (in gown) at table, attendant entering. Commē lermite dit a lacteur quon lappelloit entendement, et des deuises, etc.

6. p. 21. The hermit brings knight into a chamber hung with arms. Comme lermite entendement mōstre ses reliques a lacteur et lui deuise des oeuvres de messire accidēt et de son pouvoir.

7. p. 30. Cy commence la 2nde partie de ce liure et deuise comme entendement doña au porter a lacteur la lāce de regime. Knight on horse in full armour before a chapel or cell. The hermit gives him the lance *Regime*.

8. p. 35. Cy se combat lacteur a lencōtre de age et comme lacteur se rendit prisoñier. The knight unhelmed kneels and gives a gauntlet to a grey-bearded knight in dark armour: armour and broken spears on the ground, and the shield *bon espoir*.

9. p. 44. Comme lacteur cest fourvoye et est venu deuant le palais damours ou desir vouloit qil entrast mais souvenir len destourna et de ses aduentures. Knight on horse, *desir* and *abus* before a castle speak to him. In a gallery of the castle are trumpeters and ladies: *souvenir* leads his horse away.

10. p. 57. Cy monstre fresche memoire a lacteur les sepultures des anciens trespassez et par les escriptures voit ceulx qui ont estez desconfiz par debile ou par accidēt et coñence la tierce partie de ce liure. The knight and *fresche memoire* (a young female, her name on her dress) stand before a porch in a churchyard. She points to a number of altar tombs with recumbent effigies of knights: a cross stands in the midst.

11. p. 80. Cy deuise la bataille entre messr debile et le duc phelippe de bourgougne (et comence la quatrieme parte de ce liure). Lists are set up. Inside, before a tent with a standard, the duke, in armour blazoned with his own bearings, fights a warrior in black armour who has two glaives, *consomation* and *persecution*. An arrow

sticks in the duke's shield. His adversary's tent is black, embroidered with tears. In a gallery, between the spectators, is Death with a dart.

12. p. 87. Comme le duc charles de bourgougne combatit messire *accident*. In the foreground the duke on horseback, his lance breaks, and horse falls. *Accident* on dark horse in dark armour. In background, they are seen in lists on foot. *Acc.* strikes the duke with a glaive *maladuenture*. Castles on hills in landscape.

13. p. 94. Commēt *accident* combatit la duchesse dostriche et elle vaincqueue: lacteur se veust presenter pour faire son deuoir et commēt atropoz lenuoya cōtremander par respit son herault. The duchess in helmet, sword and shield, fights *Accident* in lists. Tents, and cattle on hill.

14. p. 100. Comment fresche memoire ramanie lacteur en sa maison et lui deuise en chemin de ses nouvelles. Both on horseback approach a castle-gate. Castle on hill in the distance.

15. p. 104. Com. entendement enseigne lacteur a soy conduire a faire les armes et com. il se doit armer et parer. Part v. begins. The knight in bed, canopied with picture overhead. The hermit sits at the bed's head.

[Searle 33.]

## 167. Le Calendrier des Bergers.

Vellum, $7\frac{3}{4} \times 4\frac{1}{2}$, ff. 240, 29 lines to a page. Cent xv (? 1486). Acquired in 1814.

Contents:

| | |
|---|---|
| Kalendar: the year 1511 is mentioned (f. 2 *b*) as future . . | f. 1 |
| Tables to find Easter, to find the Golden Number, Sunday Letter, etc. . . . . | 13 |
| Figures of Solar and Lunar eclipses from 1486 to 1544 . . | 22 *b* |
| Tables to shew the proper times to let blood . . . . | 35 |
| Tables of the planetary influences as affecting diet . . . | 38 |
| A tract on nativities by 'Maistre Bertholomy' . . . . | 103 |
| Dictes and sayings of philosophers . . . . . | 169 |
| Le régime de ménage, by S. Bernard . . . . . | 173 |
| Le chemin de l'ospital . . . . . | 176 *b* |
| Le livre des consolations . . . . . | 183 |
| Des sept péchés mortels . . . . . | 204 |
| Les x commandements de la loi etc. . . . . | 216 *b* |
| Tract of S. Isidore against tribulations . . . . . | 220 |

*Collation:* $i^2$ (blank) $a^6$ $b^6$ $c^8$ $d^8$ $e^6$ $f^8$—$n^8$ $o^4$ $p^8$—$y^8$ $z^2$ $*^8$ $*^6$ $*^8$ $aa^8$—$ee^8$ $ff^{10}$: $ii^2$ (blank).

The Kalendar marks S. Claude confesseur in red.

The work is rough but interesting in the early part of the MS. Later, the same picture is repeated many times in a spiritless way.

| | | |
|---|---|---|
| No. 1. | *January.* | At table. |
| 2. | | Aquarius winged in air, one pitcher. |
| 3. | *February.* | At fire. |
| 4. | | Pisces in air. |
| 5. | *March.* | Pruning. |
| 6. | | Aries. |
| 7. | *April.* | Hawk on hand. |
| 8. | | Taurus. |
| 9. | *May.* | With maid in arbour. |
| 10. | | Gemini, boy and girl kiss each other in thicket. |
| 11. | *June.* | Shears sheep. |
| 12. | | Cancer in air. |
| 13. | *July.* | Mows. |
| 14. | | Leo. |
| 15. | *August.* | Reaps. |
| 16. | | Virgo. Half figure in air. Two palms. |
| 17. | *September.* | Sows. |
| 18. | | Libra, held by hand in air. |
| 19. | *October.* | Treads grapes. |
| 20. | | Scorpius in air. |
| 21. | *November.* | Stirs oven. |
| 22. | | Sagittarius shoots backward. |
| 23. | *December.* | Kills pig with club. |
| 24. | | Capricornus—natural. |

25. p. 35. Naked man in rainbow, plant in each hand. Signs of zodiac on the different parts of body which they influence.

26. p. 38. Skeleton, against starry sky, blank scrolls, a clown, with bauble between its legs. Sun and moon and planets with lines indicating the points of their influence.

27. fol. 48. *Psalm viii., Quoniam videbo.* Preface to astrological section, *half-page.* Shepherd, bagpipe, bottle, dog, crook, sheep, looks at sun, moon and stars.

28. fol. 49 *b.* Table of universe showing the signs, the planetary heavens and city in the midst.

29. 57 *b.* *In text.* A disciple questions his master about stars. Master has roll. Both in long robes.

30. 63 *a.* *Full page.* Zodiacal heaven showing solstices.

31. 63 *a.* *Full page.* Figure des maisons et endrois de chacun signe.

32. 63 *b.* *In text.* Master and smaller pupil.

33. 64 *b.* *Four compartments.* 1. Saturn. Crutch and serrated sickle. Star in front (as in all), two hieroglyphic signs. Naked.
2. Jupiter. Naked, staff, three arrows.
3. Mars. Banner and cloth with representation of fire.
4. Sol. Imperial crown, sceptre, open book.

34. 65 *a.* 1. Venus. Vest, branch and ? mirror in stand.
2. Mercure. Tunic, two serpents and purse.
3. Luna. Robe and torch or whip.

35. *Half page.* 1. Saturn as before. 2. Man walking behind a two-horse cart

with whip and wheel after. Man feeding pigs in trough. Man sitting with hands and legs above the knee in the stocks.

36. *Half-page.* 1. Jupiter as before, but with tunic. 2. Man on horse. Man shoots at three birds with cross-bow. Man writing at desk.

37. ,, ,, 1. Mars as before, but with tunic. 2. Soldier at door of house or church, with tomb. Man murdering a prostrate old man.

38. ,, ,, 1. King in cap with sceptre. Minstrel with harp. Kneeling ecclesiastic prays to Virgin and Child in glory. 2. Jupiter as before.

39. ,, ,, 1. Venus with cresset and moon. 2. Man and woman in tub under canopy. Man at table with papers.

40. ,, ,, 1. Man with drawing of king by ladder. Man with open book points up. 2. Mercury with purse and two serpents, naked.

41. ,, ,, 1. Luna with horse and whip. 2. Man whips donkey by water-mill.

42. 77 *b.* *Two compartments.* 1. Colerique with armour, draws sword. Fire and lion by him. 2. Sanguin, youth with hawk and spear? Ape by him.

43. 78 *a.* *Two compartments.* 1. Fleumatique as clerk with roll by water. Bull by him. 2. Mela*n*colique hooded, stick. Pig by him.

44. 82 *b.* Full length shepherd with crook holds up weight on string to find the time. A star above.

45. 86 *a.* *Three-quarters page.* Shepherd constructing clock with rod, string, weight and two uprights.

46. 88 *a.* (Appearances in sky.) Flying dragon. Goats (white). S. James the Great with shepherd's chaussure. (Chemin S. Jaques.)

47. 88 *b.* La*n*ce de feu. Cha*n*delles de feu. Cha*n*delles arda*n*t.

48. 89 *a.* Colomee, winged star. Comete. Etoilles eratiques, barbue, etc.

49. 89 *b.* Master and pupil.

50. 90 *a.* Master and pupil, similar.

51. 90 *b.* Master and pupil, similar.

52. 92 *a.* Master and pupil, similar, but smaller.

53. 94 *b.* *Full page. Preface to Homme mortel.* Corpse, nearly skeleton, shrouded, rising, holds coffin-lid, points up. Churchyard cross.

54. 102 *a.* *Full page.* Man with fool and diagram of influences of planets. Four temperaments in the corners. Sanguine has sword and hawk. Flegmatique, dog and purse.

55. 103 *a.* Man with influences. Blank scrolls.

56. *Top of page.* *Three compartments.* 1. Spectator—a man in a niche. 2. Two men pruning. 3. Aries.

57. 105 *b.* 1. Woman in niche. 2. Same. 3. Same.

58. 107 *a.* 1. Man. 2, 3. Similar.

59. 108 *b.* 1. Woman. 2, 3. Similar.

60. 109 *b.* 1. Man. 2. Hawk and hern. Man with hawk. 3. Aries and Taurus meet. Half of each is seen.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 61. | 111 *a.* | 1. | Woman in landscape. 2. Woman with garland. 3. Three quarters length of Taurus, quarter of Aries. | | | | |
| 62. | 112 *b.* | 1. | Man in building. 2. Man with hawk and quail. 3. Taurus. | | | | |
| 63. | 113 *b.* | 1. | Woman out of doors. 2. As 61. 2. 3. Taurus. | | | | |
| 64. | 114 *b.* | 1. | Man out of doors. 2. Youth and maid on horse. 3. Half length Taurus, half length Gemini. | | | | |
| 65. | 116 *a.* | 1. | Woman. 2. Youth and maid on horse. 3. Half length Taurus, half length Gemini. | | | | |
| 66. | 117 *b.* | 1. | Man in niche. 2. As 65. 2. 3. Gemini. | | | | |
| 67. | 118 *b.* | 1. | Woman out of doors. 2. As 65. 2. 3. Gemini. | | | | |
| 68. | 119 *b.* | 1. | Man in niche. 2. Man keeps and woman shears sheep. 3. Gemini. | | | | |
| 69. | 121 *a.* | 1. | Woman out of doors. 2. As 68. 2. 3. Gemini. | | | | |
| 70. | 122 *a.* | 1. | Man out of doors. | | | | |
| | | 2. | Shears sheep. | | | | |
| | | 3. | Cancer. | | | | |
| 71. | 123 *a.* | 1. | Woman. | 2. | Shears. | 3. | Cancer. |
| 72. | 124 *a.* | 1. | Man. | 2. | ,, | 3. | ,, |
| 73. | 125 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 74. | 127. | 1. | Man. | 2. | Reaps. | 3. | Cancer and half Leo. |
| 75. | 128 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 76. | 129 *b.* | 1. | Man. | 2. | ,, | 3. | Leo. |
| 77. | 130 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 78. | 132 *a.* | 1. | Man. | 2. | ,, | 3. | Leo and Virgo. |
| 79. | 133 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 80. | 134 *a.* | 1. | Man. | 2. | Sows. | 3. | Virgo. |
| 81. | 135 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 82. | 137 *a.* | 1. | Man. | 2. | ,, | 3. | ,, |
| 83. | 138 *a.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 84. | 139 *b.* | 1. | Man. | 2. | ,, | 3. | Libra. |
| 85. | 140 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 86. | 142 *a.* | 1. | Man. | 2. | ,, | 3. | ,, |
| 87. | 143 *a.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 88. | 144 *a.* | 1. | Man indoors. | 2. | Treads grapes. | 3. | Libra and Scorpio half length. |
| 89. | 145 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 90. | 146 *b.* | 1. | Man out of doors. | 2. | ,, | 3. | Scorpio. |
| 91. | 147 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 92. | 148 *b.* | 1. | Man. | 2. | Beating oats. | 3. | Scorpio and Sagittarius half length. |
| 93. | 149 *b.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 94. | 150 *b.* | 1. | Man. | 2. | ,, | 3. | Sagittarius. |
| 95. | 152 *a.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 96. | 153 *a.* | 1. | Man indoors. | 2. | Treads grapes. | 3. | ,, |
| 97. | 154 *a.* | 1. | Woman. | 2. | ,, | 3. | ,, |
| 98. | 155 *b.* | 1. | Man out of doors. | 2. | Scalds pig. | 3. | Capricornus half length. |
| 99. | 156 *b.* | 1. | Woman. | 2. | ,, | 3. | Capricornus. |
| 100. | 157 *b.* | 1. | Man. | 2. | ,, | 3. | ,, |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 101. | 158 *b*. | 1. | Woman. | 2. | Scalds pig. | 3. | Capricornus. |
| 102. | 159 *b*. | 1. | Man indoors. | 2. | At table. | 3. | Capricornus half length, Aquarius half length. |
| 103. | 160 *b*. | 1. | Woman. | 2. | ,, | 3. | ,, |
| 104. | 161 *b*. | 1. | Man. | 2. | ,, | 3. | Aquarius. |
| 105. | 162 *a*. | 1. | Woman. | 2. | ,, | 3. | ,, |
| 106. | 163 *a*. | 1. | Man. | 2. | ,, | 3. | Aquarius and Pisces half length. |
| 107. | 164 *a*. | 1. | Woman. | 2. | ,, | 3. | ,, |
| 108. | 165 *a*. | 1. | Man. | 2. | At fire. | 3. | Pisces. |
| 109. | 166 *b*. | 1. | Man out of doors. | 2. | ,, | 3. | ,, |

110. 169 *a*. *Dictes and sayings?* *In text.* Man writing at desk.
111. 173 *b*. S. Bernard at desk.
112. 176 *b*. *Le chemin de sospitas.* Man and wife in bed, enter barefoot beggar with staff? Servant repulses him.
113. 185 *a*. *Half page.* Kiss of Judas. Malchus healed.
114. 186 *a*. *In text.* Christ blindfold.
115. 188 *b*. ,, Scourged.
116. 194 *a*. ,, Before Pilate, who washes his hands.
117. 195 *b*. ,, Crowned with thorns.
118. 197 *b*. ,, Bearing cross.
119. 204 *a*. *On the Seven Sins.* *In text.* Man at desk.
120. 206 *b*. *Ten commandments.* Moses horned, kneeling with the tables. God in sky.

[Fw. 81. Searle 53.]

## 168. Roman de la Rose, by Guillaume de Lorris and Jean de Meun.

Vellum, $11\frac{7}{8} \times 8\frac{3}{8}$, ff. 104, in double columns of 42 lines each: cent. xiv. Purchased in March, 1890, at Sotheby's, at the sale of the Library of R. How, of Aspley, Bedfordshire. It has also the book-plates of Gilbert Burnet, Bp of Salisbury, and of "Ames of Norfolke" (the historian of printing).

*Collation:* $a^6$ (wants 2—5) $b^8$ (wants 2—5) $a^4$ (wants 2, 3) $b^4$ $c^8$ (wants 2, 3) $d^8$ $e^8$ (wants 7) $f^8$ (wants 3) $g^8$ (wants 6, 7) $h^8$ (wants 3) $i^8$ (wants 3) $k^8$ $l^8$ (wants 3, 4, 6) $m^8$ (wants 8) $n^8$ (wants 8) $o^8$ (wants 8) $p^6$ $q^4$ $r^2$ (wants 2 blank): 23 leaves gone.

The majority of the quires have catchwords.

For some account of the Romance see *Catalogue of Romances in the British Museum* by H. L. D. Ward, vol. i. p. 874 sqq.

The lost leaves in this MS probably had miniatures on them. The upper half of f. 1 is cut away: the remaining portion has a

border, and at the bottom four trees and a hound chasing a deer. The name *dundas* is written in several places, e.g. at the end of the poem.

On the verso of the last leaf is written:

Cest lyure costa ou palas de parys
Quarante coronnes dor sans mentyr.

An inserted note at the beginning says:

"This appears to be a very early MS: and the text follows pretty closely that established by Méon from the best MSS in France: sometimes it appears to be earlier." The annotator then quotes the entry of price just given; and adds that from this "it may be imagined to have been made 'for the Trade' during the first tide of popularity of the Romance. The artistic finish of the initial letters contrasted with the marks of haste and unintelligent copying in some parts of the text confirms this view."

To me the style of the initials and the one border, which is not very good, strongly suggest an English artist.

Warton must have seen this MS. He quotes the substance of this entry of price (*Hist. of Engl. Poetry*, Diss. ii., quoted in *Catt. Vett. Dunelm.*, p. xxviii).

## 169. Roman de la Rose.

Vellum, $11\frac{7}{8} \times 9\frac{1}{4}$, ff. 140, in double columns of 39 lines each. Cent. xiv (1398?). Purchased in 1876 at the Bragge sale. Bound in green velvet.

*Collation:* $a^8$ (wants 1 blank, 4) $b^8$ (wants 2, 3, 4, 6, 7) $c^8$ (wants 1, 8) $d^8$ (wants 1, 2, 4, 5) $e^8$ $f^8$ (wants 4) $g^8$ $h^8$ (g, h are transposed) $i^8$ $o^8$ $p^8$ (wants 5) $q^8$ $r^8$ $s^8$ (wants 6) $t^8$ (wants 7) $v^2$ $x^4$ (4 gone, but supplied): 16 leaves gone.

There is no old mark of ownership nor modern book-plate.

The last leaf is supplied in a hand of cent. xv.

The miniatures are in a good style, with soft stippled work: some of them have been rather coarsely retouched. They should be compared both for their original character and for that of the retouching with the pictures in the Carew-Poyntz *Horae*.

1. f. 1 *a*. The page is bordered with ivy-leaf pattern, and there is a good initial of that style with burnished gold ground.

A picture in four compartments occupies half the page.

(*a*) On *L*. the author, nude, in a bed with red coverlet and fleecy valance, leans his

head on his hand (indicating sleep). A wooden chair with semicircular back is on the *R.* Floor of yellow and black tiles: background of lozenges with a vine-pattern.

(*b*) A white-bearded man (the author) in a grey gown and close white cap sits in a chair cross-legged, fastening his shoe. On *R.* a towel hanging on a roller: a brazen jug hanging over a brass basin set on a tall, slender white stand. Background red, patterned.

(*c*) The author, younger, bearded, in white gown and cap with loose peak, stands on the further side of a stream: on *R.* and *L.* the ground rises, and there are trees. Background red with gold flourishes.

(*d*) The author in scarlet cloak and hood over grey gown. On *R.* a pinnacled gate with portcullis. Above it, behind battlements, are two men and a woman looking at him. Background plain gold.

2. f. 1 *b*. Comment lamant va cousant ses manches parmy ·i· bois jouxte vne riue. He is beardless in a purple gown fitting close at his neck, with necklace; stream on *L.*, trees on *R.* Blue patterned ground.

2. f. 2 *a*. Comment hainne est ci pourtraite. A woman in blue, with white cap, with raised club assaults another in purple with white cap: red ground.

4. f. 2 *b*. The lover in purple looks at *Vileinie*, a woman in scarlet with white cap, pointing to her mouth: blue ground.

5. *Ibid.* *Conuoitise*, a woman in blue with hanging sleeves lined with white, over purple, holds a purse in one hand, and holds up her robe with the other to put the purse away. Red ground.

6. f. 3 *a*. The picture of Envy was on a lost leaf preceding this. *Vieillesce* in blue, walks to *R.*, supporting herself on two sticks. Red ground.

7. f. 3 *b*. *Papelardie* in black kneels at desk, with book: on *R.* is an altar with cross and gold retable in three divisions, in which are indications of figures. Blue ground.

8. f. 4 *a*. *Pouurete* in tattered purple robe with red and black patches, old and barefooted. Red ground.

9. f. 4 *b*. In the middle is a gate, seen sideways: on *L.* (outside it) is the lover in purple raising the ring-shaped knocker: on *R.* is *Oiseuse*, a maiden in pink with curly yellow hair, about to open it: she holds a round mirror with coloured frame. Blue and gold ground.

10. f. 6. A rather larger picture. On *L.* the lover leans his back against the side of the picture: a damsel in a gay robe of pink *semée* with *s* and *y* speaks to him; she holds one end of a white band or scroll (a 'karole'), of which another lady in blue holds the other end: a youth and two women are behind. In the centre walks *Deduit* (Sir Mirthe) with yellow hair curled, green tunic, hanging white sleeves, white hose, gold cross-belt and gold-hilted dagger. He is preceded by four musicians, two with trumpets and two with pipes. Red ground with white pattern.

11. f. 6 *b*. *Courtoisie*, in scarlet *semée* with *m*, gives the white band to the lover, in purple *semée* with *s*: she is inviting him to dance. Black and gold ground.

12. f. 8 *b*. Narcissus in scarlet, with yellow hair, bends over a square stone tank in which his face is reflected: on *R.* is a horse. In front a stream flows out of the bottom of the tank, through grass. Rock on *L.*: tree and sky behind.

13. f. 9 *b*. The lover, dressed as in No. 11: on *R.* the God of Love, crowned and winged, in long white robe with bands and lines of gold and red, holding a bow and arrow in *L.* hand, speaks to him. Red and gold ground.

14. f. 15. On *L.* stands *Bel acueil*, a young man in scarlet cap, purple gown with gold belt, and scarlet robe below it, holding a green handkerchief. In *C.* the lover

speaks to him. On *R.* in a wattled enclosure is the Rose-tree. Black ground with gold flourishes.

15. *Honte* and *Paour*, two old and ugly women in blue and green, speak to *Dangier* in yellow tunic, scarlet head-dress and hose; he is also old and ugly, and leans on a club (or reclines): behind him is the Rose in its enclosure. Red and gold ground.

16. f. 18. On *L.*, behind, is a pink castle with blue and scarlet roofs, surrounded by a moat, to which a small man with rough hair is pointing. In front three small men are working at blocks of stone and wood with picks and hatchets: *Jalousie*, a tall old woman in grey and scarlet, directs them. Ground blood-red and scarlet. She is building a tower to guard the Rose.

17. *Ibid.* Comment Jalousie fait faire vne tour dedanz le chastel dont Dangier a vne clef.

A square stone keep with towers, and various buildings inside, green, blue and pink; outside on *R.* Danger in yellow and red, with a club: sky behind.

18. f. 19 *b.* Comment maistre Jehan de Mehun parfait le Romant de la Rose. He is seated in a wooden chair, clad in blue gown and hood, and writing at a wooden desk of ordinary form.

19. f. 32. Comment la maison fortune est en vne montaigne dont lune partie pent et lautre est droite et est fortune dedanz et la droite partie est doree et lautre non.

Two rocks, brown and green, surrounded by a moat: on the brown rock on *L.* is a house with scarlet roof, on the other a gold house.

20. f. 33. Comment noison (Nero) fist saignier son maistre seneques en vn bain pour le faire morir.

On *L.* stands Nero, bearded, armed, with sceptre, in blue, with scarlet sleeves *semée* with *y*; in *C.*, under a white awning, in a wooden tub, is Seneca, beardless and tonsured: a man on *R.*, in black tunic, red hose, blue hood, is bleeding his *L.* arm. Red and gold ground.

21. f. 35. The lover in purple with scarlet hose is consoled by the friend in scarlet gown. Trees and rising ground on *R.* and *L.* Chess-board background.

22. f. 43. King Cyrus, in red and blue, and three other men. In *C.* Croesus, nude, with bound hands, is led to *R.* by a rope attached to his hands, towards a fire burning at the base of a column. The man who is leading him is rough-haired, and holds a mace. Gold ground.

23. f. 44. Croesus, nude and crowned, with bound hands, is hung to a wooden gibbet: the executioner is on the ladder. Black and gold ground.

24. f. 44 *b.* Charlemagne in plate armour, closed visor, and crown on helmet, with raised sword, rides to *L.* on a brown horse. Under the horse lies the body of King Manfred, in armour: his sword and head with helmet and crown lie in front. His horse (dark brown) is behind Charlemagne's horse, going to *R.* Trees. Blood-red ground.

25. f. 52 *b.* Lucretia, yellow-haired, in scarlet gown with hanging sleeves, and green head-dress, plunges a dagger into her breast. Her husband, a beardless youth, with curly yellow hair, in green, supports her on *L.*, and her father, old, in blue and scarlet, on *R.* Tree on *R.* Black and gold ground.

26. f. 57 *b.* Comment le vilain Jaloux bat sa femme et la tient par les tresces. She is prostrate, in red; he in purple. Trees behind. Blood-red ground. Retouched.

27. f. 62. Comment lamant trouua Richesse auec son amy en vn bel champ dessoubz vn orme jouxte lequel passoit vne tres belle fonteine. The fountain, resembling that in No. 12, is in front. The lover on *L.*, cap in hand. *Richesse*, in scarlet, holds a

gold chaplet and sits on the grass: her face is repainted: on *R.* the friend in blue doublet with hanging sleeves, and pink head-dress. Trees behind. Red ground.

28. f. 64 *b*. The God of Love, crowned and winged, in long white robe with red pattern. On *L.* two men and two women: on *R.* three figures, a woman, a person in Dominican habit with crutch and book, and one in black robe and hat, with rosary. Chess-board ground.

29. f. 68 *b*. *Faussamblant*, in Dominican habit, in a wooden pulpit (approached by a short ladder), preaches to the God of Love and five others, one of whom, a little old man in scarlet, sits on the ground. Trees. Blue sky.

30. f. 76 *b*. *Faussamblant* as Dominican, tonsured, bare-headed, with book in scarlet bag-binding hanging from a stick on his shoulder, walks to *R.* He is followed by *Abstinence* in black gown and white head-dress, with wallet and rosary. Trees. Red ground with black trellis.

31. f. 77. *Faussamblant* with open book. *Abstinence*, with book, stick and wallet, speaks to *Mallebouche*, bearded and rough-haired, in scarlet doublet and hose, seated on a wooden bench before a porch. Tree behind. Blue and gold ground.

32. f. 79. *Mallebouche* kneels. *Abstinence* standing over him cuts his throat with a small knife. Trees behind. Blue and gold ground.

33. f. 79 *b*. *Abstinence*. *Faussamblant*, bare-headed, gives a red chaplet to an old woman in scarlet. Trees. Black and gold ground.

34. f. 95. A small castle in a meadow. Over the gate are seen the busts of *Bel acueil* and the lover, dressed as in No. 14. Trees on *R.* Red and gold ground.

35. f. 95 *b*. Inside the wattled enclosure of the Rose-tree stands *Dangier* with club raised to smite the lover, who walks away to *R.* Trees. Gold ground.

36. f. 99. *Franchise*, a woman in scarlet with shield and spear, resists *Dangier* in yellow tunic and mailed neck-armour and helmet, with shield and raised scimitar. Trees. Blue and gold ground.

37. f. 99 *b*. A similar picture. *Pitie* takes the place of *Franchise*; she is in purple, with high casque, shield and sword. Red and gold ground.

38. f. 100 *b*. Engagement between *Bien celer* and *Honte*. The former is a youth in mail over a scarlet tunic, ordinary head-dress of blue, shield and sword: the latter, an old woman in blue with shield and scimitar. Trees. Black and gold ground.

39. f. 101. *Seurte* in mailed helmet, with sword and shield, fights with *Dangier*. Trees. Red and gold ground.

40. f. 102. *L.* a group of warriors in mail and plate. Venus, crowned and winged, in scarlet robe with yellow and white pattern, talks to Cupid, armed and winged, in cuirass and mail, with plate-armour on his feet, and light blue tunic under his armour. A small figure by him brandishes a cresset. A castle with moat in the *R.* corner. Black ground with yellow stars.

41. f. 102 *b*. *Nature*, a woman in scarlet, with white head-dress, is forging an image of a child on an anvil. Behind her is a wooden tank, oblong, on four legs, and behind that a forge with fire burning. Trees and sky.

42. f. 105 *b*. *Nature* kneels and confesses to *Genius*, in surplice over red habit, with prick-eared almuce of fur on his head: he sits on a seat and lays his hand on *Nature's* head. Trees. Black ground with patterns in red, white and yellow.

On f. 134 *a* is the set-off of a miniature on the preceding leaf, which is lost.

43. f. 136 *b*. Venus, armed and winged, in purple, with long yellow hair, holds a burning brand: on *R.* a castle in flames. Tree. Red ground.

## 170. Sonetti e Canzoni di Francesco Petrarcha.

Vellum, $9\frac{3}{8} \times 6$, ff. 175, 30 lines to a full page. Cent. xvi. From the Library of Count Apponyi, sold at Sotheby's in November, 1892. Given by S. Sandars, M.A., Trinity College.

*Collation:* $a^{12}$ (11 cancelled) $b^{10}$—$r^{10}$ $s^{8}$ (5—8 blank, cancelled).

Contents:

Title . . . . . f. 1 *b*, 2 *a*

FRANCISCI PETRARCAE POETAE CLARISS: VVLGARIA
FELICITER INCIPIVNT D D
SONETTI, & CANZONI DI M^R FRANCESCHO • PETRARCHA
D D

Portrait of Petrarch . . . . . 2 *b*

1. Sonnets.

Voi che ascoltate in rime sparse il sono . . . 3 *a*

The first three lines in capitals, gold, blue, pink, green, purple: a handsome initial.

At the end of the sonnets, on f. 89, is this rubric:

Haec reperta sunt in Papiensi bibliotheca: in quodam
Virgilio Domini Francisci petrarcae: scripta manu
propria eiusdem Domini francisci petrarcae
Laurea propriis virtutibus illustris...

(On the death of Laura.)

On f. 89 *b*:

Hec etiam sunt uerba sua in epistola quadam scripta ad Iacobum de Columna Lomberiensem Episcopum (i.e. of Lombez),
Quid ergo ais finxisse me mihi speciosum laureae nomen.

Followed by eight elegiac verses,

Valle locus clausa toto mihi nullus in orbe.

f. 90 *a* is blank.

2. Canzoni, with a small initial . . . . . f. 90 *b*

Io vo pensando et nel pensier massale.

f. 131 is blank.

3. Francisci Petrarcae Laureati poetae triumphi incipiunt . f. 132

Nel tempo che rinova i miei sospiri.

Title and first four lines in coloured capitals, as above: a handsome initial, damaged. At the end is τελῶς.

4. Index of first lines, in red, with a blue initial to each division f. 168

The title, on two opposite pages, is inscribed on a *stele* with gold pediments (rounded) and base: grass grows along the bottom. On the *L.* page is a plant with gold flowers, in a pink urn: on the *R.* a swan in a pool.

The portrait is a bust three-quarters full, turned to *R.*: the poet is beardless, and wears a black close hood lined with red, and a

laurel wreath. The ground (oval) is gold, with red and gold spandrels; the frame represents a marble panel with arched top and a disc of green marble on gold ground, in the head of the arch. Below, in red, on gold ground is FRAN : PET: EFFIG:

## 171. S. Augustini Confessionum Libri xiii.

Vellum, 13 × 9, ff. 88, in double columns of 40 lines each: cent. xv (1490). In a Flemish hand. Bound in dark blue velvet. Purchased in 1891 at the Hailstone sale. It has book-plate of John Trotter Brockett, F.S.A.

*Collation:* $a^8$—$l^8$.

There is one miniature, on f. 1 *a*, occupying half a column, and arched at the top. Below, S. Augustine kneels, facing *R.*, in a pink cope over a black habit. Before him is a table covered with a blue cloth with gold pattern, on which are a white and gold mitre and an open book, with flapped binding: his crosier leans against the table. A mound, with trees, and a city, are in the background. Above, on *R.*, in a blue sphere, on a canopied throne, against a background of red angels, are the Father and Son with the Dove between their heads. The Father (on *R.*) has tiara and orb; the Son is crowned with thorns, and is blessing: both have cross nimb and support one open book: one pink mantle covers them: they are robed in white. The execution is fair, but has all the characteristics of decadent French-Flemish work, draperies heightened with fluid gold, etc.

The page is bordered with flowers, foliage and grotesques on a background of fluid gold. Each of the thirteen books has a partial border and initial of similar character.

## 172. S. Hieronymi Epistolae.

Vellum, $11\frac{3}{4} \times 8\frac{1}{4}$, ff. 194, double columns of 39 lines each: cent. xv. Purchased in March, 1891, at the Crawford sale. Bound in stamped leather with cable-pattern (Venetian) over boards, formerly fastened with four clasps.

On the lower margin of f. 1 *a*, partly erased, is the inscription (of cent. xvii) Monasterij S^ti^ Benedicti fab*ria*ni.

*Collation:* $i^4$ $a^{10}$—$t^{10}$.

f. 1. Table of contents.

ff. 3, 4. Blank.

f. 5. The beginning of the text, surrounded by an exquisite border, which alone among the MSS of this collection is signed by its artist. On a scroll near the upper left-hand corner we read OPVS IACOBI • D • FABRIANO.

The ground of the border is white: in the middle of the lower margin is a shield supported by two nude genii wearing wreaths: *or* a mountain with triple top *azure*: growing on it one or two daisy-buds proper, and between them a cross with medallion in the centre, much rubbed: surmounted by a mitre *argent*. On either side of this shield is another: barry of six *azure* and *or*, bearing three estoilles of eight points of the second, one and two.

In the right margin are five elliptical medallions:

(1) A bearded man, and two children playing a trumpet and drum; all three sit on the ground.

(2) Three children playing lute, drum and harp.

(3) S. Jerome in a grey habit kneeling and beating his breast with a stone: a small gold cross on *R*. Tree and rocks behind: on the ground are books, a scroll, a black scorpion and a cardinal's hat.

(4) Two children, one in red cap, the other plays a fiddle.

(5) Two children wrestling.

At the top are (1) a head in profile, (2) a child and a goldfinch.

*Initial.* S. Jerome in red, full-face, sits writing on a scroll which lies on a sloping desk, placed on a four-legged trestle-table. On *R*. are a small cardinal's hat and a lion.

The initials throughout the book are handsome, but not particularly good.

The last leaf is blank.

The first leaf of a xivth cent. copy of the Rationale diuinorum officiorum is pasted on to the last cover.

## 173. Confessionale S. Antonini.

Vellum, $9\frac{1}{8} \times 6\frac{1}{8}$, ff. 72; single lines, 37 to a page. Purchased 1891. Cent. xv. Binding, original boards with stamped leather coverings and brass studs.

*Collation:* $i^2$ (1 attached to the binding) $a^2$ $b^{10}$—$h^{10}$ (10 attached to the binding): text ends on f. 70 *b*.

Contents:

The Confessional of S. Antoninus, Archbishop of Florence (14..—14..), called from the opening words of the text 'Curam illius habe.'

It is in Italian.

This volume is an exquisite specimen of late Italian writing.

It comes from a (? monastic) Library, being marked on the fly-leaf as Codex cxi.

## 174. S. Bernardini de Senis

### Libri de Christiana religione.

Vellum, $7\frac{1}{8} \times 5$, ff. 321, in double columns of 40 lines each. Cent. xv. Purchased in 1890.

On the fly-leaf is the inked impression of an elliptical seal inscribed COMES HERCULES SILUA.

The hand is exceedingly clear and neat.

*Collation:* $i^{10}$—$xiv^{10}$ $xv^{8}$ $xv^{10}$ $xvi^{12}$ (1 canc., 12 is half a leaf in another hand) $xvii^{10}$—$xxv^{10}$ $xxvi^{12}$ $xxvii^{10}$—$xxxii^{10}$.

Contents:

A title (of xvith cent.) on f. 1 reads thus:

Liber de christiana Religione editus a s^to^ Bernardino de senis ordinis minorum: in hoc m̄ volumine deest tractatus de restitutionibus item in alio perst...

Also there is a note:

Tabula huius libri est circa finem.

Prologue. *Inc.*:

Nunc manet fides spes Caritas.

Sermo 1. Dom. in Pentecoste:

Prima igitur christiane fidei firmitas.

Followed by sermon for 2nd and 3rd *feriae* after Pentecost, In die Cinerum, for the whole of Lent, and the Paschal Season. The last is

De prelio dato ad celestem yerusalem per milites christi.

In the middle occurs a long rhymed poem: it follows the sermon for the Saturday after the 1st Sunday in Lent, and occupies from f. 73 *b*—78 *a*.

O Christi Vicarie, monarcha terrarum,
Vir matris ecclesie, flos patriarcharum,
Sacrarium gratie, cella scripturarum,
Minister iusticie et meta causarum,
Mee querimonie aurem prebe parum.

It is a very spirited dialogue between Religio (apparently) and the Roman Curia, pleading for the Friars: and is decided by the Pope in favour of the latter.

## 175. Epistolae duo M. Lutheri et Henrici Octavi.

Vellum, $7\frac{3}{8} \times 4\frac{7}{8}$, ff. 44, 19 lines to a page. Cent. xvi (1530). In a fine hand. Purchased in 1892. It has the book-plates of Charles Savile Roundell and A. H. Percival Granville. Binding, vellum, stained purple, with gold tooling.

At the bottom of f. 1 is an erased inscription, and the date 1633 followed by the words "Tempore Suedici Regiminis."

*Collation:* $a^6$ (wants 1, 2, blank) $b^6$—$f^6$ $g^4$ $h^4$ $i^4$ (wants 3, 4 blank).

Contents:

Exemplum literarum Martini Lutheri ad Henricum octauum Anglie et Francie Regem . . . . . f. 1

Luther's letter. Gratiam et pacem in christo Iesu, dated Wittenberg, 1 Sept. 1525.

Responsio Henrici octaui Anglie et Francie regis, fidei defensoris et domini Hibernie, ad Martinum Lutherum heresearcham . 4 *b*

Quas tu Luthere literas.

## 176. Chronicle of the World in roll-form.

Size, 56 ft. 6 in. long by 1 ft. $8\frac{1}{2}$ in. Cent. xv (1450). Acquired in 1876, at the Bragge sale.

This is a fair specimen of a very numerous class. These rolls, originally meant, no doubt, to be hung in large halls of castles or private houses, were subsequently replaced by folding plates bound in book-form or else by books (notably the 'Fasciculus Temporum') containing essentially the same matter and similar pictures.

The pictures of this are rough: it comes probably from N.E. France. It begins with the Creation and goes down to the Battle of Agincourt. Illustrated with medallions.

No. 1. *Coment dieu crea le ciel et la lune et les estoillez.* Floriated ground. Christ in brown, handling blue globe, with dark spot in centre, gold sun, moon and planets.

2. *Com. d. crea la terre les herbes et les abres.* Stands in park with trees. Rocks in water. Rays above.

3. *C. d. cr. les eaues et les poissons.* In brown and blue, stands on water with fish. Grass and trees, red floriated ground.

4. *C. d. cr. les bestes et les oyseaulx.* Stands between birds and beasts. Rays.

5. *C. d. cr. les anges.* Stands. Angels on right kneel to him, red floriated ground.

6. *C. d. trebucha les mauuaises anges.* Four half-length angels in clouds. Four half-length angels falling, growing black, wings, claws. A complete devil falls below. Rays above.

(I omit the titles from this point.)

7. Creation of Eve, red floriated ground. Christ in brown and blue. Adam sleeping, small trees.

8. The Prohibition: by the tree. Christ in brown and blue on right.

9. Temptation. Adam and Eve with apples. Serpent, human-headed, in tree, rays; two more trees at sides.

10. Conviction. Christ on left, by tree without fruit; more trees, rays.

11. Expulsion: before a golden gate. Angel, blue over white, with sword. Coloured wings, path, trees.

12. Angel in red over white, with gold wings, clothes Adam with skin coat (dark). Eve already dressed.

13. Eve seated with distaff spins. Adam with mattock tills patch of ground.

14. *Noe qui fit larche.* Kneels and bores a beam with an auger. Ark behind.

15. Tower of Babylon. Cylindrical, white and windowless. Rays above. Trees and sky.

16. Abraham, in gown, fur tippet, furred cap, scimitar in sheath. Isaac, a boy, in blue gown, with faggots. Mountain and trees behind.

17. *Josue premier preulx* (i.e. first of the nine worthies). Crowned knight with visor on horseback, in landscape. Red surcoat, shield with two birds.

18. *Dauid le preulx.* Blue and white mantle, crown, books on desk. Red arras.

19. Troy, a burning city.

20. Aeneas in gold armour walks up gangway into ship, holds flag.

21. Priamus, armed, in ship, holds sword.

22. Turtus with sword in ship of war.

23. Helenus, embarking, with sword; two ships. All these ships are full of men.

24. *Comment bruit* (*Brutus*) *occit les geans.* One prostrate with head and leg off, one with club in armour. Brutus attacks with sword and shield.

25. *Samarie* fired by two men with torches: one wears enormous boots. A crowned man commands.

26. Ezechias, crowned in room, holds sword.

27. Nebuchadnezzar's corpse in shroud, crowned, one leg off. Evil-merodach crowned, by table, holds a piece of the leg, which an attendant cuts up with a hatchet; birds sit on arras behind.

28. Two knights in black armour give orders to mason bearing stones, an unfinished city wall behind. (Building of *Sincambre* by the Trojans.)

29. Romulus and Remus, two young knights, bare-headed in dark armour, give orders to a mason: one inside wall with plummet. A beacon and ladder within. (Founding of Rome.)

30. Balthasar. *a.* At table; hand with pen writes on wall. Daniel (young) points up. *b.* Outside. Balthasar attacked by two crowned knights.

31. Rape of the Sabines. Three women in peaked head-gear surrounded by six knights; to *R.* a priest or doctor in red and ermine. Arras.

32. An unfinished gate with pulleys and ladder. (Paris.)

33. Vashti, between two men, led away from Ahasuerus crowned on throne under canopy.

34. Alexandre, 4th *preulx*, in surcoat with lion, gules and or armour, crown, sword, landscape.

35. Judas Maccabaeus, 6th *preulx*, crown, shield with dragon, lion, sword, long coat.

36. Nativity. Joseph and Mary adore the Child, before stable; railing, trees.

37. Crucifixion between Mary and John. Title; hills, trees.

38. Resurrection. Three soldiers.

39. Julius Caesar in gold armour, surcoat, imperial crown and sword, falls from a throne, stabbed by four men.

40. New Troy. Wall and gates: *lo(n)dres* is written over the door.

41. Battle of Sincambrians and Romans; knights on horseback.

42. Constantine on throne, with crown, sceptre, and a bishop with cross staff, and a bishop with pastoral staff before him.

43. Le duc Priant, banner with three bees, armed, arras.

44. Conain of Bretagne, crown, sceptre, mantle, arras, faces right.

45. Pharamond, crown, sceptre, mantle, arras, faces left.

46. Clovis, nude, baptised by Remigius in quatrefoil font. Angel, behind arras, holds shield azure with three fleurs-de-lys or.

47. 'Anghist,' armed, crown, sword, kills thirty Britons *en traÿson*.

48. 'Dangobert,' crown, sceptre, ermine, blue robe with fleurs-de-lys, directing the building of S. Denis. Mason hews stones, some arches built.

49. 'Artur,' in dark armour with visor, pierces prostrate Mordred.

50. A knight, three soldiers, firing, and pulling down a city. Great Britain destroyed by the "Auffriguoys," who gave it to the Saxons.

51. Pepin, crown, sceptre, robe, blue and red, fleurs-de-lys, stands on a lion in a hall.

52. S. Gregory, tiara, crosier, cope, gloves, stands in landscape.

53. William the bastard, in surcoat of fleurs-de-lys on blue, banner gules with three lions or, in a hall.

54. 'Hue cappet,' in crown and royal robe of France, in a hall.

55. Godefroy de bouillon, armed, embarks in a ship full of armed men.

56. Charlemagne, imperial crown, sword, royal robe of France, surcoat, double eagle on gold, dark armour, on pavement.

57. Conquest of Jerusalem. Godfrey and three men scale the wall; two defenders.

58. S. Louis, royal robe, sceptre, nimbus, looks upward, in hall.

59. Berenger I., imperial crown, surcoat with eagles, sword.

60. Edward I., surcoat azure with lions or, sword, crown, in hall.

61. Philippe de Valois, crown, sceptre, French robe. Rays above.

62. John of France, taken at Poitiers, riding with a troop among trees (rubbed).

63. Charles V., crown, etc., in hall.

64. Charles VI., crown, etc., in the open air.

## 177. Chronicon Mundi.

Paper, $16\frac{1}{2} \times 10\frac{1}{4}$, ff. 400, varying numbers of lines to a page. Cent. xv (1480). Written perhaps in Germany, in a clear hand. Bequeathed by the Rev. R. E. Kerrich, M.A., Christ's College, in 1873: it formerly belonged to the Rev. T. Kerrich.

*Collation:* $a^{10}$—$d^{10}$. The first leaves have suffered from damp.

It is a chronicle of the same kind as the *Fasciculus temporum*, and extends from the Creation to 1475. On the verso of the last leaf a later hand has continued the series of Popes to Julius II., 1504. The Prologue begins:

Generatio et generatio laudabit opera tua.

A few drawings and plans, neatly executed and coloured with red, green and brown, occur: they are as follows:

1. Arca Noe: a battlemented turret; two flags surmount it.
2. Turris babel, with inclined planes leading up to portcullised gates.
3. Nineve magna, towered and domed.
4. Templum Domini, with green scaled roof.
5. Roma: a few towers, a wall and a river.
6. The Second Temple: a vertical *section* of a circular domed building.
7. A ground-plan of the same.
8. The Church: a circular city with twelve gates bearing the names of the Apostles and Prophets, and their clauses of the Creed, and corresponding prophecies. In an inner circle are the names of the Evangelists: and round a central blank medallion is written in red Christ's commission to the Apostles. *Data est michi omnis potestas*, etc.

There are occasional references to the *Speculum Historiale*, and a few xvith cent. additions to the text.

[Searle 151.]

## 178. Liber de Temporibus.

Vellum, $11\frac{1}{8} \times 7\frac{7}{8}$, ff. 82, 30 lines to a page: cent. xv (1490). Binding, modern maiolesque, well executed, with the arms of Leo X., and a papal tiara in the centre. Presented by S. Sandars, M.A., Trinity College, in 1891.

*Collation:* $a^{10}$—$g^{10}$ $h^{12}$.

The treatise is a chronicle of the world, from the Nativity to 1448.

The Dedication is addressed to Peter (de Medici, 1464) son of Cosmo I.

It begins:

Animis nostris innatum esse constat.

The Preface begins:

Querenti mihi sepenumero.

The last event mentioned in 1448 is the re-taking of Lodi by the Milanese.

The hand is Italic, and very good.

The artistic interest of the book is confined to the first and last pages. On the first page is a two-sided border of exquisite work, coeval with the text. The ground is blue, dotted with white, on which are white interlacing boughs and leaves enclosing patches of green and red similarly dotted with white. At the bottom of the page is a band of later ornament with large flowers on a gold ground; in the centre of it is a wreath enclosing the shield of the Medici surmounted by the papal tiara for Leo X.

On the last page is a tail-piece of the same lovely execution as the main border on the first page: it is a wonderfully good specimen of a not uncommon form of Italian ornament.

## 179. Leonardi Aretini Commentariorum primi Punici Belli Libri III.

Vellum, $9\frac{3}{4} \times 6\frac{3}{4}$, ff. 60, 27 lines to a page. Cent. xv. In a Roman hand, well written. Binding, old red leather, with "Harleian" gold tooling. Purchased in 1892.

*Collation:* $i^8$ (blank paper leaves), $a^{10}$—$c^{10}$ $d^{10}$ (wants 7) $e^{10}$ $f^{10}$ $g^2$ (2 cancelled, blank) $ii^8$ (blank paper leaves).

Each book has a good initial of burnished punctured gold, with white interlaced work enclosing spaces of pink, blue or green, dotted with white. There is a similar border on one side of f. 1 *a*, and some smaller initials to chapters.

The prologue begins:

Vereor ne qui putent antiqua nimium consectari.

Lib. i. begins:

Origo primi punici Belli.

There are a few marginal notes.

On the first fly-leaf is *Bibliotheca Palmeriana*, 1747, and in the same hand a note to the effect that it was supposed by Jovius and others that this book was written by Procopius, and that Aretin published it in his own name.

He died at Florence in 1443.

## 180. Vita Caroli Magni a Donato Acciaiolo Florentino composita.

Vellum, $9\frac{3}{4} \times 6\frac{1}{4}$, ff. 26, 26 lines to a page. Cent. xv (1490?). Italian. Acquired in 1814.

Contents:

f. 1 *b*. Dedication to Louis XI. of France, written in capitals in alternate lines of gold and blue, enclosed in a circle of ornament supported at sides and below by three genii: above, two genii flying support the arms of France, crowned. Two smaller genii kneel above.

AD LOIS|IVM REGUM | PRINCIPEM DIVI|NO NVMINE CHRIS|TIANISSIMVM FRAN|CORVM REGEM DONA|TI ACCIAOLI FLORE|NTINI IN VITAM CA|ROLI MAGNI PR|OHEMIVM INCI|PIT.

f. 2. The title again, written in gold, and the opening of the Preface. This has a very beautiful border of white arabesques interlacing on a ground of blue, green, and pink. At the bottom are the crowned arms of France supported by two draped angels and four nude genii, and in the border are many genii, heads, birds and horses, etc.

ff. 4 *b* and 5 are blank.

f. 6. Beginning of the text. This page has a similar border, with the arms and genii and beasts as before, but the execution is less good in respect of the figures.

There are six blank leaves at the end of the MS: a few marginal notes are added.

The binding is purple morocco richly tooled, by Bozerian jeune.

The author, Donato Acciaiolo, served as ambassador from Florence to Louis XI. He was born in 1428, died 1478. See the careful account in Searle's *Catalogue*.

[Fw. 68. Searle 7.]

## 181. Atlas or Portolano.

Vellum, $7\frac{1}{4} \times 10$, ff. 15. Cent. xvi (cir. 1560). Acquired in 1814.

Contents:

| | |
|---|---|
| A shield | f. 1 |
| Tables | 1 *b* |
| The Armillary sphere | 4 |
| The Ptolemaic system | 4 *b* |
| Map. 1. The Pacific Ocean | 5 *b* |
| 2. The Atlantic ,, | 6 *b* |
| 3. The Indian ,, | 7 *b* |

| | | | |
|---|---|---|---|
| 4. | Europe | | f. 8 *b* |
| 5. | Spain and Morocco | | 9 *b* |
| 6. | The Mediterranean. | Western | 10 *b* |
| 7. | ,, ,, | Central | 11 *b* |
| 8. | ,, ,, | Eastern | 12 *b* |
| 9. | The Black Sea | | 13 *b* |
| 10. | The World (Ancient) | | 14 *b* |
| 11. | The World (Modern) | | 15 *b* |

There is a small compass let into the binding.

The date is estimated by Mr Searle at 1567. He judges by the name of the reigning sovereigns, which, with their portraitures, are in some cases inscribed on the maps. They are, the King of Scotland, Queen of England, King of Portugal, Philip of Spain, and Suleyman fsach, Emperor of the Turks. The first and last give a *terminus ad quem*, since there was a separate king of Scotland after 1567, and Suleyman died in 1566. A king Philip of Spain, again, points to something after 1555. A sufficiently probable date is 1560.

Mr C. Y. Oldham, M.A., University Lecturer in Geography, tells me that it is undoubtedly the work of Baptista Agrese, whose earliest and latest maps are dated 1536 and 1564 respectively. A shield at the beginning of this MS has been further identified by Mr Oldham as that of the Peretti of Montalto, of whom Sixtus V. (1585) was one[1].

[Fw. 69. Searle 132.]

## 182. Portraits of the Popes.

Paper, $14\frac{1}{2} \times 9\frac{1}{2}$, ff. 60. Date 1612. Acquired in 1808.

This book contains coloured portraits (busts in ovals with large frames of ornament) of all the popes from S. Peter to Leo V. (905), 118 in number.

The following inscription on f. 1 *b* gives particulars as to the owner.

Icÿ svÿvantsont en painture tous les Papes Commenchant a St Pierre Fait par Ordonnance de Treshault et Puissant Prince Messire Charles Duc de Croij et D'Arschot, l'an 1612.

The binding has gold tooling and a stamp with the Crucifixion in the centre, not identical with that on the Hours of Isabel Stuart (No. 62), but resembling it.

[1] See further, the Note on this Atlas.

The Croy arms and motto on f. 1 *a*. Barry of 3 *argent* and *gules*, and motto *Je maintiendray Croy*.

Charles de Croy lived from 1560–1612, so that this book must have been one of the last works done for him.

The pictures are extremely bad.

[Fw. 58. Searle 107.]

## 183. Decreta cum apparatu Ioannis Andreae Laurentii.

Vellum 19 × 11¾, ff. 331, text in double columns of varying lengths, and comment surrounding it. Cent. xiii (?). Acquired in June, 1876, at the Bragge sale.

*Collation :* $a^{10}$—$i^{10}$ $k^{10}$ (10 canc.) || $l^{10}$—$z^{10}$ $9^{10}$ $\&^{10}$ $A^{10}$ $B^{10}$ $C^{6}$ || $D^{10}$—$F^{10}$ $G^{8}$ $H^{10}$ $I^{10}$ $K^{8}$.

In a massive modern binding, lettered on the back, *Corpus Juris Canonici cum splendidissimis picturis Giotti Florentini.*

Contents :

| | |
|---|---|
| Discordantium concordia canonum ac primum de iure nature et humane constitutionis. Rubrica. | |
| Humanum genus duobus regitur naturali uidelicet iure et moribus | f. a 1 |
| ? Begins : quoniam nouis superuenientibus causis...In 101 divisions | |
| Expliciunt distinctiones decretorum . . . . . | h 8 *b* |
| Cap. i. Quidam habens filium obtulit eum ditissimo cenobio | |
| Expl. prima pars decretorum (f. K 9 *b* in blank) . . | K 9 |
| Penitentiale (inserted into Cap. xxxiii.) | |
| *Inc.* Hiis breuiter decursis in quibus extra negocii finem . | D 1 |
| Cap. xxxiii.—xxxvi. . . . . | F 10 *a* |
| quidam uir in captivitatem ductus est | |
| Cap. de consecratione . . . . . | H 1 *a* |
| ends on f. K 7 *b* : f. 118 is blank. | |

The book is Italian, probably Florentine.

The writing is considerably better than the pictures, which are rough though clever, and show in a very striking way the inferiority of Italian work to that of France or England in the xiiith century.

Fol. 1. 1. *On the top margin. L.* Gabriel nimbed, with budding rod, perhaps a lily; he is in motion, with *R.* arm outstretched; on a large label is *ave gracia.* Centre, a large polygonal wooden desk on a square base standing on the larger painting below. Three gold discs about it: to *R.* of it sits the Virgin, head covered: rays come to her from

(effaced) figure of God in vesica. In *R.* corner Joseph nimbed on one knee whittles a green bough with an axe on a block.

2. Large painting, gold ground. Christ among the Doctors, cross-nimbed, on a high throne in centre expounding: on each side four doctors in stalls with books dispute and listen; nine more on a bench across the front: one stretches up both arms; one shouts into another's ear; one turns and dashes down his book; at the *R.* hand corner Mary and Joseph lead out Jesus: she seems to hold his ear. The painting is held up by three nimbed figures, two beardless with gold breastplates, one bearded man, shorter, with pink tunic and scarlet hose.

3. *Initial.* *L.* a man in black writes at a desk, blue ground.

4. *Smaller initial.* A beardless tonsured bust, in scarlet robe.

Each of the 101 chapters in *Pars Prima*, and a large number of the subdivisions in the rest of the volume, have small initials with busts of bishops, priests, monks, and laymen: occasionally a whole figure, kneeling or prostrate. These, which number some three hundred, are not worth describing separately; the work is rough and mechanical in many of them. Only those pictures will be described which stand at the heads of the main divisions.

5. Capitulum primum (f. h 8 *b*). Gold ground. A father pays ten pounds for the admission of his infant son to a monastery. On *L.* a group of seven figures, viz. a nurse bending over to support a small child who is running about, a bearded man and two other persons: the father in blue cloak with white fur: the little boy in red, in front of him. The father gives a bag of money to the abbot, who stands by altar on *R.* with two monks: a roof above.

*Initial.* A Bishop half-length in red.

6. Cap. ii. (f. l 1 *a*). Gold ground. On *L.* an Archbishop in mitre and red cope, throned . a church behind him: before him a crowd consisting of a Bishop (accused of carnal sin), two women, a deacon in rich dalmatic, five monks, and a layman.

*Initial.* Bust of Bishop with book.

7. Cap. iii. (f. m 8 *b*). Gold ground. Metropolitan throned as in 6, with book: accused Bishop in blue cope before him, and seven ecclesiastics (his accusers?): a vacant seat on *R.* covered with dark blue pall: all under a roof.

8. Cap. iv. (f. n 6 *b*). Gold ground. Metropolitan throned under canopy, with open book, lays hand on head of kneeling figure, tonsured: another kneels. An accused Bishop, bareheaded, and four ecclesiastics on *R.*

9. Cap. v. (f. n 9 *a*). Gold ground. Metropolitan with open book: one kneeling presents a scroll (of accusation): the accused Bishop and three others on *R.* *R.* of this a canopied wooden desk, with a man seated writing a scroll: another bends over and talks to him: probably we have here the accuser getting a professional scribe to write for him.

10. Cap. vi. (f. o 1 *b*). Gold ground. In centre, throned, Metropolitan with book: two accusers on *L.* with scrolls: Bishop and three ecclesiastics on *R.*

11. Cap. vii. (f. o 6 *b*). Gold ground. Metropolitan throned, on *L.*: before him a Bishop and two ecclesiastics on *R.*, a bearded Bishop sits up in bed, a doctor and ecclesiastics with him. Buildings *R.* and *L.* This is the case of a sick Bishop who has a successor appointed, and afterwards recovers.

12. Cap. viii. (f. o 9 *b*). A similar picture, with the addition of the mitre being put on the head of the successor in presence of the sick Bishop.

13. Cap. ix. (f. p 2 *b*). Metropolitan, throned, ordains two kneeling men: on *R.* a

Bishop in chasuble between two clerks. The Archbishop had been excommunicated, but continued to ordain.

14. Cap. x. (f. p 5 *a*). Archbishop throned on *L.* speaks to a man: on *R.* two clerks talk to a throned layman in blue gown with white fur collar over red. The layman had dedicated a church, and then claimed it from the Bishop.

15. Cap. xi. (f. p 8 *a*). Bishop throned on *L.*: clerk in black cloak with scroll before him: on *R.* two clerks before a civil judge with white fur collar. Case of a priest who would bring a cause before the secular court.

16. Cap. xii. (f. q 8 *a*). Bishop, clerk with scroll. Mitred Bishop in bed, in black: three clerks attend him. He bequeathed church property to others in his will.

17. Cap. xiii. (f. r 8 *a*). Warrior on *L.* in green and blue, with spear and pointed red shield. On *R.* a mother and child, and two beardless men who offer ears of corn and a lamb at an altar at which stands a priest. They are paying tithe to a new diocese, having been driven out of their own in war.

18. Cap. xiv. (f. s 2 *a*). *L.* two clerks, one with scroll: *C.* Bishop: *R.* layman in white furred cloak, and another.

19. Cap. xv. (f. s 5 *a*). *L.* a priest in a tunic smites a fallen man with a jagged stick, his head bleeds: *R.* priest, Bishop throned, woman accusing. The priest had sinned carnally, gone mad, and killed a man.

20. Cap. xvi. (f. s 9 *b*). *L.* two monks with folded arms face *R.*, a priest in red chasuble elevates the host; chalice on altar: *R.* a Bishop sprinkles an altar with asperge: a monk holds a bowl. Question if a monk may officiate in a parish church.

21. Cap. xvii. (f. v 2 *a*). *L.* two monks: three more bend over a sick man, bearded, in bed: one takes his hand. A sick priest became a monk: recovered, and retracted.

22. Cap. xviii. (f. v 6 *a*). *L.* two deacons: Bishop with asperge: altar with chalice: red curtain behind it. An abbot made Bishop. What are his rights over the monastery?

23. Cap. xiv. (f. v 8 *b*). *L.* Bishop throned, two clerks before him: *R.* before a door two monks put a cowl over the head of one of two kneeling clerks. To what extent ought seculars to become regulars?

24. Cap. xx. (f. v 9 *b*). A picture closely resembling No. 5. The parent is not giving money to the monks. Two boys, one willing, one unwilling, enter a monastery.

25. Cap. xxi. (f. x 2 *a*). *L.* Bishop throned: *C.* priest (archipresbyter) in chasuble with gold stripe down the front, between two clerks: *R.* a secular judge. The archpriest held two *praepositurae* and dressed magnificently.

26. Cap. xxii. (f. x 3 *b*). *L.* Bishop throned: *R.* priest (archdeacon) in blue swears on a book: priest on *R.* The Bishop had forsworn himself in ignorance, and the archdeacon would not obey him.

27. Cap. xxiii. (f. x 10 *b*). *L.* Metropolitan throned: a Bishop swears on a book: two priests with him: on *R.* two heretics, above two catholics. May a Bishop fight to defend his flock?

28. Cap. xxiv. (f. z 7 *b*). *L.* Bishop throned, two priests before him: *R.* priest with scroll before a Bishop. The first Bishop had fallen into heresy, and deprived some of his priests.

29. Cap. xxv. (f. 9 7 *b*). *C.* Pope in red over white, nimbed, throned, gives with each hand a long scroll to a kneeling priest (?) on *L.* and a kneeling monk (?) on *R.* Two standing ecclesiastics by each. Full tithes are granted to a certain church and exemption from tithes to a monastery in that diocese.

30. Cap. xxvi. (f. & 1 *a*). *L.* Bishop throned, one priest kneels before him, three

stand: on *R.* facing *R.* a priest sits on a curious curved seat, with joined hands, and looks up at the stars. He practised magic, and was corrected by the Bishop.

31. Cap. xxvii. (f. & 7 *a*). *L.* man with book: man and wife standing together: another man and wife: a Bishop throned on *R.* One who had vowed chastity, married: his wife left him and married another man: the first reclaimed her.

32. Cap. xxviii. (f. A 4 *b*). *R.* a man in a cap (to signify that he is a pagan) takes the hand of a woman. *L.* a Bishop ordains him: a priest holds a book. The pagan marries, is converted, his wife leaves him, he is ordained.

33. Cap. xxix. (f. A 7 *b*). *L.* a lady in red standing: a curtain behind her: a man kneels to her: *R.* she takes a man's hand: a priest on *R.* She accepted a nobleman, and an ignoble man afterwards personated her lover and married her.

34. Cap. xxx. (f. A 9 *a*). *L.* two women, one with a baby: a bearded man: a woman takes in her arms a baby from a square font with round basin: the baby is handed to her by a priest in red on *R.* Case of a confusion of children arising from crowds present at the baptistery.

35. Cap. xxxi. (f. B 2 *a*). *L.* a woman and man embrace: two couples on *R.*, the second are joining hands.

36. Cap. xxxii. (f. B 4 *a*). *L.* a couple embrace: *R.* two parents facing: in front of each is a child: these last join hands.

37. Cap. xxxiii. (f. C 2 *b*). Six figures: two couples, each with one third person beside them. Case of separation; the wife marrying a paramour.

38. Penitentiale (f. D 1 *a*). A Bishop in wooden pulpit with curtain behind it addresses five seated people: on *R.* a penitent in black cloak and hood sits with hand to head.

39. Cap. xxxiv. (f. F 10 *a*). Bishop on *L.*: woman with scroll, man behind her: man and woman embrace on *R.*, a tower with a man in the window. A husband taken prisoner: his wife hears that he is dead and marries again.

40. Cap. xxxv. (f. G 1 *b*). *L.* Bishop throned: *R.* four people stand behind a tomb, in which two more are laying a dead woman. A widower marries again, within the prohibited degrees.

41. Cap. xxxvi. (f. G 7 *b*). A man and woman at a table, on which are bottles, glasses, and dishes, etc.: *C.* they embrace: *R.* they marry.

42. Cap. de consecratione (f. H 1 *a*). Under two arches. *L.* a Bishop with asperge, before an altar, attended by priest in blue with bowl, and another. On *R.* priest in red chasuble (on which are seen faint black letters) elevates the Host: chalice on altar: two assistants behind: one kneels with taper.

There are several interesting notes of the copyist marking the limits of the *pecie* (the unit of payment) into which the book was divided, e.g. on f. H 4 *a* we have *Finis xiiij pecie;* on H 9 *a* *Finis xv pecie;* on I 4 *a* (col. 1) *Finis xvi pecie*, whence it appears that 10 pages of this MS are approximately a *peçia.* I have not detected any more of these notes.

## 184. Register of the 'Schuola de Madona Santa Maria degli Sonatori,' at Venice.

Vellum and paper, $8\frac{3}{8} \times 5\frac{7}{8}$, ff. 162; the oldest part has 22 lines to a page. Cent. xv—xix (1476—1805). Presented by S. Sandars, M.A., Trinity College, Oct. 18, 1892. The binding is of red velvet, with gilt ornaments and clasp: the volume has a leather case of cent. xviii, inscribed: Mariegola (= Matricola) rinouada sotto la gastaldia di Pre Giacomo Caito anno 1500. In reality according to a note on f. 2, the renovation should have been dated Jan. 25, 1514.

Contents:

| | | |
|---|---|---|
| On vellum: | Miscellaneous entries of various dates | f. 1 |
| | Table of contents, cent. xv | 3 |
| | Entries of cent. xvii | 4 *b* |
| | Paintings, cent. xv | 9 *b*, 10 *a* |
| | Statutes of the guild, cent. xv, in red and black | 11 |
| | Later entries, 1491–1578 | 23 *b* |
| On paper: | Entries, 1648, 1618, 1561 | 38 |
| On vellum: | Entries, 1633–1644 | 42 |

The rest of the volume is almost all paper, with occasional vellum insertions; and carries on the entries to 1805.

The leaves after f. 142 are blank. Two documents are wafered in at the end of the volume.

The original statutes, dating from 1340 to 1476, were apparently written by Leonardus de manis, notarius officii to Philip Bedrannio, a 'provisor': his name occurs on f. 21 *b*.

The last Italian possessor of the book seems to have been M. Gherardo Molza: it afterwards belonged to Mr William Bragge, of Sheffield, and while in his possession was exhibited at the Derby Public Museum. It was bought by Mr Sandars from Quaritch.

There are two full-page paintings occupying ff. 9 *b*, 10 *a*. These are of a high order of merit, though they have suffered somewhat from thumbing.

1. The Crucifixion. The ground is blue with very delicate arabesques in gold. The cross is of burnished gold, with the title (YNRI) erected on a peg stuck into the top of the upright beam. Christ has cross-nimbus and crown of thorns, and His side is pierced. The blood runs down into the eye, ear and mouth of Adam's skull, which lies

at the foot of the hillock on which the cross stands. On the *L.* is the Virgin in blue mantle (covering her head) over red robe: her hands are loosely joined but not raised. On the *R.* is John in scarlet robe lined with blue over white: he points to the skull with *L.* hand and leans his face on his *R.* hand. Behind are two city gates joined by a pink wall. Two spired campaniles coloured pink, white, green and gold rise behind. Small trees occupy the middle distance.

2. The Assumption. The ground is blue with gold stars. The Virgin, full length, in a mandorla, stands on a silver crescent, her hands joined, her head bare, surrounded with rays, wavy and straight. The Son, half-length, bends out of a background of red cherubs and places a crown on her head. The mandorla is coloured like the rainbow. The field outside it is full of half-length angels, four of whom, at the corners, blow trumpets, others support the mandorla, and others adore.

Below is a line of landscape with tiny trees, hills, and cities.

## 185. Kaiser Ludwig's Landrecht von Baiern.

Vellum, 13 × 8½, ff. 66, 32 lines to a full page: cent. xiv. Purchased in 1893. Binding, old stamped leather with brass central ornaments, double clasps, and covers: these last are inscribed *O: mater: dei: misereri: m;* these ornaments are of good style.

*Collation:* $a^6$ $b^8$—$h^8$ $i^4$.

On f. 1 *b* is the name Nicolaus Winzurn Constantinus 1538, and these words:

*Questio* Recht weret lanng.
*Responsio* Man brucht das selten.
*Tertius* Vnnser sünnd ist schuld.
*Homo* Domine ne in furore tuo etc....iniquitatem ego cognosco.
*Deo Gratias.*

Contents:

Table, preceded by a rubric . . . . . f. 2
Secundum ysidorum quinto etymologiarum jus est nomen generale, lex autem est species iuris.
ff. 6 *b*, 7 *a* are blank.
Text of the *Landrecht*, in German . . . . . f. 7 *b*
Wir Ludweich von gotes genaden Margraue ze Brandenburch, etc.

Blank spaces are left for illumination at the beginning of each *Titulus:* none have been filled.

The text has been printed at least twice: in 1747, and in 1834 by Fryburg.

There is only one piece of figured ornament in the book, and this is if I mistake not by an Italian hand. It is on f. 7 *b*. The

page is bordered with the winged ornament in pink, green, red, blue, black: the border contains five shields: (1) top *R.*, *sable* a lion rampant *or*, (2) *or* an eagle displayed *sable*, (3) *argent* an eagle displayed *gules*, (4) *or* quarterly four lions rampant *sable* and *gules*, (5) checks of *argent* and *azure*.

The initial W, on a burnished gold ground, represents in the centre, the Emperor beardless and smiling, in an imperial crown, of which the ornaments have been effaced, with sceptre in *R.* and orb in *L.* hand: he wears a blue dalmatic and a stole crossed on his breast, yellow, with nine black eagles on it. His feet rest on two lions, and an eagle stands on the head of each. On each side are two men bending their knees and looking up to him. They all wear gowns and capes with hoods attached, ending in long liripipes.

## 186. Statutes.

Vellum, $8\frac{1}{2} \times 6\frac{1}{4}$, ff. 357, 29 lines to a page. Cent. xv (1460). Presented in 1820 by the Rev. William Clayton, of Saffron Walden.

*Collation*:—$a^8$—$e^8$ || $a^8$—$m^8n^6$ (1—3 cancelled) $o^8$ $p^8$ (5 canc.) $q^8$—$t^8$ $v^8$ (8 canc.) $x^8$—$ll^8$ $mm^8$ (5 canc.) $nn^8$ (5 canc.) $oo^8$—$yy^8$ || $ii^4$ (4 attached to cover).

Contents:

| | |
|---|---|
| Table in Norman-French . . . . . | f. 1 |
| Statutes of England made between the first of Edward II. and the 23rd of Henry VI. (=1445), in Norman-French . . . | 41 |
| *Inc.* Come hugh le despenser le pier et hugh le despencer le fitz nadyers a la suite Thomas counte de lanc. | |

On f. 41 is a partial border, and the initial contains a bust of a bearded king, in blue, on a red and gold ground, somewhat defaced, and of coarse style.

[Searle 126.]

## 187. Book of the order of the Golden Fleece.

Vellum, $11\frac{3}{4} \times 8$, ff. 145, of which 37 are blank. Date 1563. Acquired in 1814. In a good binding of cent. xvi. with gold tooling, stamped with the badge of the Golden Fleece.

Contents :


| | |
|---|---|
| Title, Le noble ordre de la Thoison d'or 1563 | p. 1 |
| Table | 2 |
| Arms of the founder, Philip the Good of Burgundy | 16 |
| Statutes of the order | 17—86 |
| Portrait of Philip the Good (an older miniature inserted) | 91 |
| Title repeated | 93 |
| Foundation of the order | 94 |
| Arms of the Knights 1429–1467 | 95 |
| Earlier miniature of a Chapter at Valenciennes in 1473 held by Charles the Bold | 129 |
| Arms of the Knights from 1467—73 | 132 |
| Arms of the Knights from 1473–1559 | 141—245 |


The book belonged to Julius Chifflet, made Chancellor of the order in 1648 by Philip IV. of Spain; No. 40 also belonged to him. A chronogram of the date of his election is inside the cover.

IVLIVs a ChIfflet prae DIgno ab rege CreatVr
orDInIs aVgVstI bene CanCeLLarIVs aeqVVs

but by mistake the second C in Cancellarius is written small, which makes the date wrong.

On f. 47 (title-page) is what seems to be the artist's signature in a small frame, 'Fait en (?) valen(ciennes) par Jacques Bourg.'

Inside the cover is an old printed label with the number 831. Also pasted to the cover is a strip of finely executed ornament, apparently a part of an illuminated border of late xvth cent. It bears the initials C. M., the mottoes of Charles the Bold: Je lay enprins: Bien en auiengne: and the device of the order, two steels with a flint between them. Above it is written (in Chifflet's hand).

Chronicon Distichum, auctore Domino Thoma Varino Toparcha de Auduit, Vesontino.

There are two or three borders with peacocks, armorial bearings and natural flowers, mostly on a yellow ground: they are carefully executed, as is all the volume. Mr Searle mentions another and somewhat earlier copy of the Statutes resembling this, in the British Museum (Harl. 6199). But there are only two figured subjects:

1. Portrait of Philip the Good. Half length, three-quarters full, turned to right: in a broad black headdress and black gown with furred collar: the chain of the order on his neck: he holds a small roll in his hands. Dark blue ground: arched gold frame. The miniature and four shields which surround it date from about 1480. It is a remarkable and interesting work.

2. Chapter of the order held in 1473 at S. Paul de Valenciennes. Charles the Bold seated on a canopied throne, full face, at the upper end of the hall. His shield, surrounded by the chain and badge of the order, hangs over him on a green ground. He wears the scarlet robe and headdress of the order and has a book. On *R.* and *L.* are six knights of the order in their robes. At the lower end is a table with four richly bound books on it: a fifth book is in the hands of a Bishop in red mitre, blue chasuble, and alb: he stands back to the spectator: on *L.* is a bareheaded young man in long dark robe, on *R.* a courtier in short cloak and plumed hat, and also a man in short scarlet cloak of the order, green hose and black boots, with sword. The execution is very fairly good.

[Fw. 71. Searle 106.]

## 188. Venetian Ducali, etc.

Vellum, 9 × 6½, ff. 220, varying number of lines to a page. Cent. xvi—xviii. Acquired in 1806.

Contents:

1. On the fly-leaf a coloured drawing on vellum (of cent. xviii.) dead gold on purple, the Lion of S. Mark holding the red cap of a doge.

2. Petri Barrocii Patritii Veneti in Ioannis eius Patrui Patriarchae Venetiarum primo adventu ad illustrissimum B. Christoforum Maurum (Moro) Ducem Venetiarum oratio feliciter habita.

This title is written in gold capitals on a red ground, on a marble monument of classical design; behind a niche is a landscape touched with gold. The execution is very careful.

The opposite page is bordered. It has a good initial and the arms of Moro at the bottom.

The hand is Roman. The speech was delivered between 1462 and 1471.

3. Commission granted by Doge Andrea Gritti (1523–9) to Filippo Basadona, for the command of ships going to Beyrout in 1523.

The first page is bordered with flowers on a blue ground. In the border are three medallions. *a.* The Lion of S. Mark. *b.* A landscape. *c.* Basadona's (?) arms in a landscape, an oval shield divided into eight triangles of *or* and *azure* alternate.

Above the text is a miniature of five half-length figures. Centre, the Virgin and Child seated. On *R.* Basadona kneels to them, presented by S. Philip with gold cross, on *L.* a Bishop with crozier and book and blue cope with fleurs-de-lys. S. Louis of Toulouse (?). Not very good work.

4. Appointment to the government of Vicenza issued in 1522 by Doge Ant. Grimani (1521–23) to Franc. Barbarigo. Title-page. *a.* Above the Lion of S. Mark. *b.* A medallion; Barbarigo, in red gown, kneels to the Virgin and Child throned in a

landscape. *c*. The opening of the text in gold capitals on red ground. *d*. The Barbarigo arms supported by genii. The ground is blue. Better than No. 3.

5. Appointment to the government of Raspureh in the Chersonese, issued in 1574 by Doge Aloysius Mocenigo (1570–77) to Paolo Correr.

f. 1 *b*. A full-page picture; *R*. Correr, half-length in red, presented by S. Paul with sword to Christ who appears nude showing His wounds, in glory, over an altar with chalice and host upon it, the date below.

The opposite page has, *a*. Lion of S. Mark. *b*. Opening of the text in gold capitals on blue. *c*. Arms of Correr.

Mediocre work.

6. Appointment to be Podestà of Bergamo, issued by Doge Nic. Sagredo (1675–6) to Nic. Pasqualigo.

The first leaf only is given. It has a border of tulips, roses, pinks, etc., and the four cardinal Virtues at the corners. Also the Lion of S. Mark in the centre. A most uninteresting piece of work.

7. Diploma of the degree of Doctor of Philosophy, granted by Camillo Peltravi, Bishop's Vicar of Pavia, for that University, to Gasparo Despotini of Venice, on Ap. 18, 1603.

In Roman hand, all proper names in gold capitals: p. 1 has a border with a medallion at top of the Virgin and Child in clouds, and a coat-of-arms at the bottom. Neat but uninteresting work.

8. Appointment to the office of *Bailo* at Constantinople, issued in 1713 by Doge Giov. Cornaro (1709–22) to Andr. Memmo.

Without ornaments.

9. A coloured drawing on vellum, by the same hand as No. 1, of a coat-of-arms with coronet supported by cherubs.

The arms are those of Moro (?): party per fess, counterchanged *or* and *azure*, six mulberries, three and three.

[Fw. 134. Searle 10.]

## 189. Spanish Patent of Nobility.

Paper and vellum, $12\frac{1}{4} \times 8\frac{1}{2}$, 12 ff. of paper, and 44 of vellum, 36 lines to a page. Cent. xvi (1579). In a fine stamped binding. Given by S. Sandars, M.A., Trinity College, Nov. 28, 1887.

It is a patent of Nobility granted by Philip V. to Bernal Ramirez, very handsomely written, with one illumination, on the verso of the first vellum leaf, protected by a pink silk guard. This represents, in the upper half, BERNAL RAMIREZ, in black, girt with a gold-handled sword, kneeling, hat in hand and looking up at a vision of the Virgin and Child seated on a cloud: on *R*. is a tree, and buildings and hills are behind.

In the lower half are the arms of Ramirez.

## 190. Antiphoner (Italian).

Vellum, 19 × 13½, ff. 251, 6 lines of music and 6 of words to a page: cent. xiv. Purchased in 1893. Original boards, fastened by four clasps, two of which remain.

*Collation:* $a^{10}$—$f^{10}$ $g^{10}$ (wants 2) $h^{10}$—$z^{10}$ $aa^{10}$ $bb^{12}$.

Contents:

Antiphons and Historiae for the year from Saturday before Sexagesima to Advent (not inclusive).

The last Antiphon is

Aspice domine quia facta est desolata ciuitas.

A good example of Italian work.

The writing is very fine and bold: the decorative work consists (*a*) of a multitude of red and blue initials with rather rough green ornament, (*b*) of a certain number of illuminated initials (perhaps thirty) marking the greater feasts. These are of good quality and remarkable in design. The best will be found on ff. g 10, i 4, k 10 *b*, m 8, n 5 *b* (Easter Sunday: one of the two best in the book) q 6, r 8 (Ascension Day: this initial (P) contains a half-length figure of Christ, cross-nimbed, blessing: He is dressed in scarlet over blue, and holds a green book: pink ground with white pattern), s 7 *b*, t 9 *b*, z 5 *b*, z 10, aa 5, bb 4 *b*.

## 191. Fragments (English).

i. Two single leaves, 9½ × 6, 21 lines to a page. Cent. xiii (1280). English work. From the Lawrence sale; presented by S. Sandars, M.A., Trinity College, in 1892.

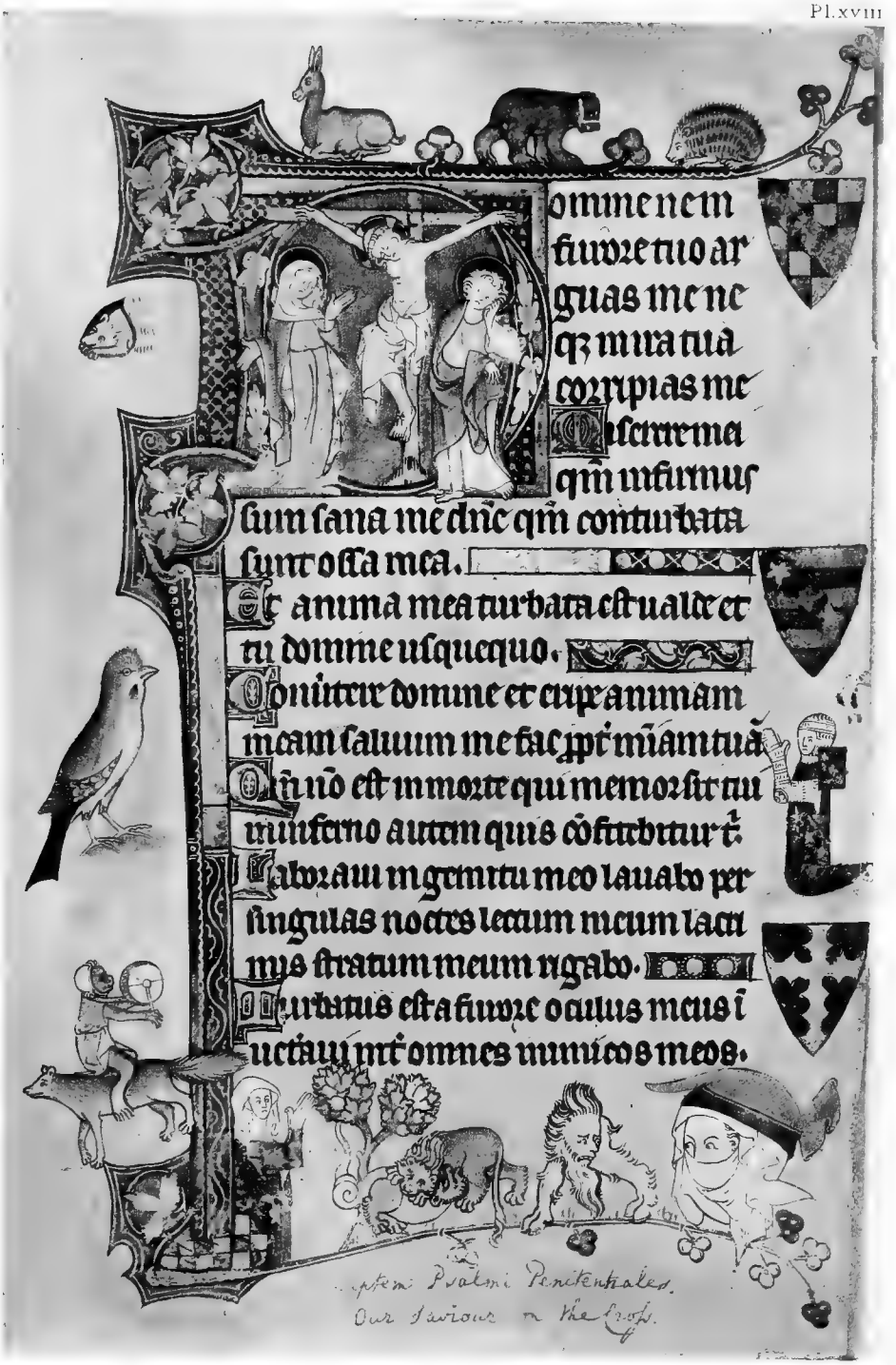
(1) *Recto.* End of Ps. cxx. Et non dixerunt qui praeteribant.
— Gloria. Sicut erat.

Gratia domini nostri. Deo gratias. Veni creator. Confirma hoc. Sancti spiritus corda nostra mundet infusio.

Domine exaudi. Et clamor. Benedicamus domino. Deo gratias.

*Verso.* Bordered. A large initial, with punctured gold ground, of the Crucifixion; the Cross is green; there are three nails. On *L.* is the Virgin with hands outspread, on *R.* S. John with book, and hands to face. On the top of the border, a deer, a bear with muzzle, and a hedgehog. On *L.* a beast in a burrow, and a jay, and a monkey riding a fox, face to tail, and drumming.

At bottom is a lady praying, in a dress blazoned with her arms, then a lion fighting a dragon under a tree, a male head on two legs and a large female head, the mouth covered.




LEAF OF AN ENGLISH BOOK OF HOURS

(FRAGMENT Nº I.)

On *R.*, a shield, *gules* a cross engrailed *or*: a knight in mail and blazoned surcoat, praying: a second shield, of his arms, barry of six *argent* and *azure*, on a bend dexter *gules* bearing three mullets of five points *or*, for Grey: above this is a third shield, of the lady's, checky *or* and *azure*, a bend dexter *gules* with three lioncels *argent* (Clifford of Frampton). *Text. Domine ne in furore*, to ver. 7.

All this work is very fine.

(2) *Recto.* Bordered, with a large female head in the initial and a grotesque at bottom.

*Text.* Et filium cum sancto spiritu. Benedictus es...Et laudabilis. Domine exaudi. Et clamor.

Deus qui per eternam sapientiam.

Domine exaudi. Et clamor. Benedicamus. Deo gratias.

Deus in adiutorium. Domine ad adiuuandum. Gloria. Sicut.

Qui trinus ante secula et simplex ante omnia
.....tuam ca<na>mus gloriam. Amen.

*Verso.* Te unum in substantia.

Qualis pater talis filius. Et tamen non tres domini sed unus est dominus. Gloria. Te unum in substantia—confitemur.

Gratia domini nostri—amen. Benedictus es domine.

The volume to which this belonged was sold at the Fountaine sale at Messrs Christie's in 1894, to Mr William Morris. It is of early date for a book of private devotion, not being a Psalter. Writing and decoration are of the best English sort.

## 192. Miscellaneous Fragments (French).

ii. Part of a leaf, 5 × 4. Cent. xiii. xiv. of the finest French work. From the Lawrence sale; presented by S. Sandars, M.A., Trinity College, in 1892.

The page is divided into four compartments with delicately floriated gold grounds. The names of the subjects are written above and below, alternately in red and black. The leaf may very well have been one of several pictured leaves placed at the beginning of a Psalter: it is a most beautiful piece of work.

1. (Top *L.*) *Equite.* A crowned lady in dark grey mantle over pink, a white kerchief on her head. She stands on the back of a crouching wolf, and holds in her *R.* hand a plummet (in a triangular frame), and in her *L.* a medallion of a lamb on red ground, standing on green grass.

2. (Top *R.*) *Felonnie.* Cain, beardless, in blue mantle lined with scarlet, over pink, smites with a pointed spade the head of Abel in grey, who kneels on one knee by a tree on *R.*

3. (Below *L.*) *Larche noel.* The ark, a spherical edifice with red tiled roof and timber bottom, in water. In the lower tier are six square openings, in which are seen

the heads of a hare, stag, ram, lion, bull, goat, boar. Above this are two rows of four open windows, the shutters of which, with their ornamental iron hinges, are most cleverly drawn. In each is a figure of some kind. In the lowest row, from *L.* we have a small white dog with long drooping ears: Noah's wife, half-length, with hands apart, as if excited or arguing: she faces *R.*: Noah, in red, blue and brown with peaked cap, head on hand: a dark grey cat. In the upper row from *L.* are an eagle, a cock and hen facing each other, and a green parrot.

4. *Moyses.* Two bearded elderly men, bareheaded, contending with raised sticks: he on *L.* has blue and green mantle over scarlet, he on *R.* a pink and scarlet mantle over blue. In centre Moses horned, in grey and green over brown, separates the disputants.

## 193. Miniatures from Horae.

iii. A set of 12 Miniatures and borders, the text excised, which have been cut out of a French MS Horae of cir. 1500, and are now pasted on vellum and bound up in a volume. Purchased at the Hailstone sale in 1891.

Size of border $5\frac{3}{4} \times 4$.

1. *Hours of the Virgin. Matins.* Annunciation, in a room with open window at back and green canopied bedstead on *R.* *L.* the angel kneels in cope with sceptre. The Dove on a ray enters through the window. The Virgin in blue over red sits on *R.* with book on lap and hand on heart.

Border, dead gold ground with natural flowers (roses, strawberries, currants, iris, columbine, etc.) and peacock.

2. *Lauds.* The Visitation. Through a classical portal with pilasters at the back are seen other buildings and a paddock. In front on a pavement the Virgin stands on *L.*, Elizabeth kneels on *R.*

An intermixture of arabesque in the border.

3. *Prime.* The Virgin and Joseph adore the Child. In a paved stable with arched openings on each side, and open end out of which is seen a landscape. A shepherd looks in. The Virgin kneels on *L.* and Joseph on *R.* Between them, adoring the Child, are many little angels in orange robes. The ox's head seen through an arch on *R.*

Arabesques occur in the border.

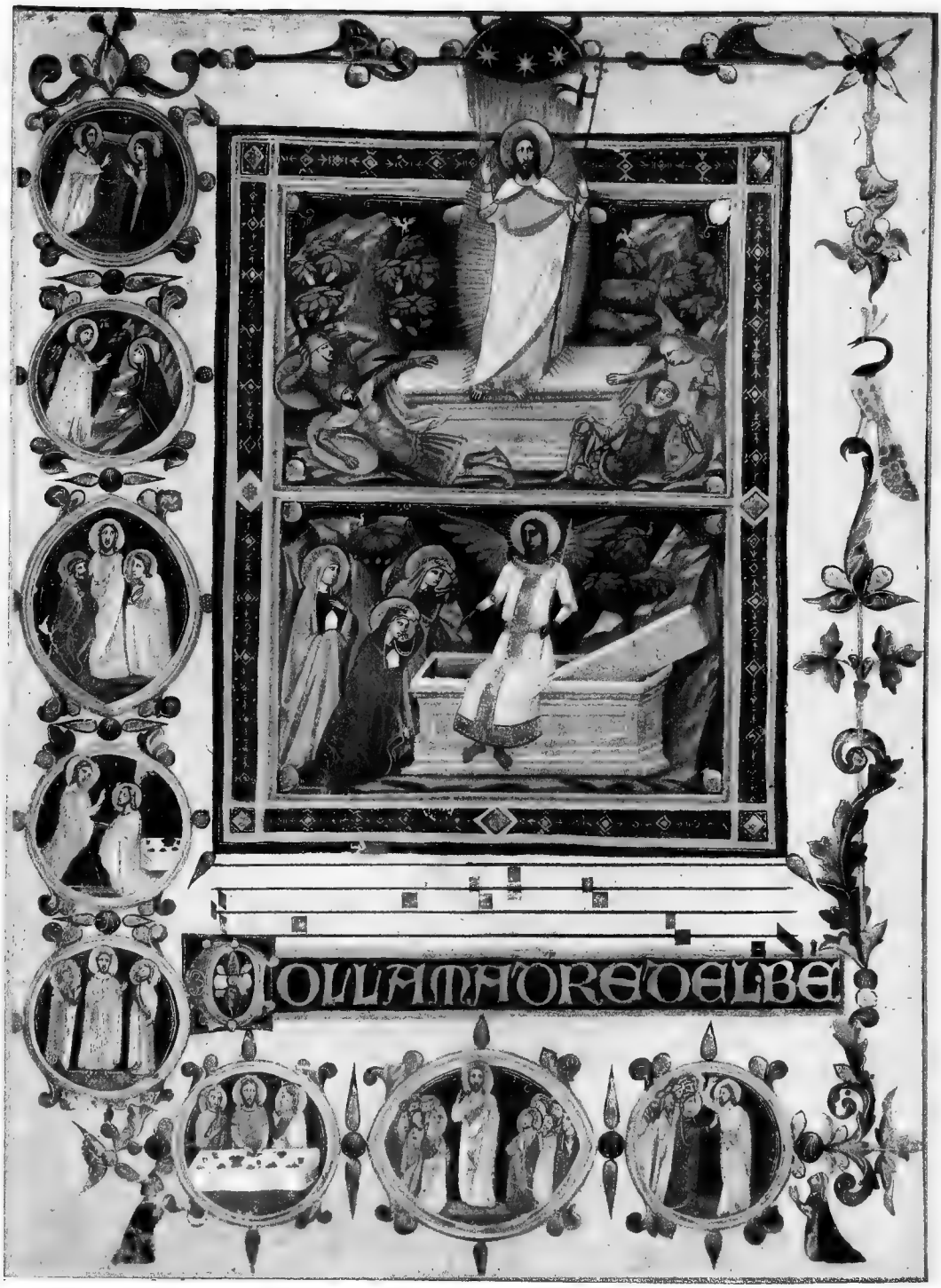
4. *Tierce.* The Angel and the shepherds. Four shepherds in various astonished attitudes. Dog and sheep. Two angels in air, in orange, hold a noted scroll. A pretty landscape behind.

5. *Sext.* Adoration of the Magi. The same stable apparently as in No. 3. A bed on *R.* at the foot of which sits the Virgin. *L.* All the kings kneel, one is beardless and of negro aspect, though not black. Through the open end of the building are seen woods, a moated building and the star.

6. *None.* Presentation in the Temple. A round altar in the middle. Green hangings on the wall behind it, and three windows, on either side of the central one is a statue on a bracket.

On *L.* stand Joseph (nimbed) and a maid, *R.* two spectators, one a priest. Round the altar the Virgin *L.*, Anna nimbed *C.*, and Simeon nimbed *R.*, who holds the nude Child in a white cloth. A small white terrier is beside him.

Peacock and cornflower in the border.




THE RESURRECTION AND APPEARANCES OF CHRIST

(FRAGMENT Nº IV.)

7. *Vespers.* The Flight into Egypt. Joseph nimbed leads the ass to *R.* On a hillock behind is a gold idol on a gold column, bending to fall. A city on *L.* and mountains behind.

Two monkeys (one winged) in the border.

8. *Hours of the Cross.* Christ on the Cross nailed with *four* nails. On *L.* kneel the Virgin, S. John and another Mary. On *R.* S. Mary Magdalene and another woman, all nimbed. Mountains behind.

9. *Hours of the Holy Ghost.* In a vaulted and aisled church (looking west) are kneeling round the Virgin, who has a small desk before her, four holy women, and the Apostles. From above on *L.* come rays and fiery tongues.

Grotesque monster in border.

10. *Seven Psalms and Litany.* On the grassy terrace of a moated building King David in red mantle kneels facing *L.* and looking up. Harp, sceptre, book and crown lie round him on the ground. In air a gold demi-angel with three darts.

11. *Vigils of the Dead.* The Raising of Lazarus. Background of buildings, water and hills. In front a grave dug in the ground. In it stands Lazarus white and shrouded, supported by S. Peter. On *L.* of grave Christ, S. Mary Magdalene kneeling, S. John and three Apostles standing at head of grave. S. Martha nimbed. On *R.* five spectators, among them a nimbed woman, S. Marcella (?).

12. *A prayer to Christ.* In a church with green hangings and one end open (at *R.*) kneels a young man in a black gown, furred, looking *R.* By him kneels S. Francis with the stigmata, and points him to the Vision of Christ as a fiery seraph seen in air outside. Behind, kneels a lady in slate colour. By her stands S. Adrian in armour and pink mantle, holding anvil and sword.

The names of the owners were, then, François and Adrienne.

## Fragments (Italian).

**194.** iv. Single leaf of a choral book, 18 × 13; cent. xiv. Purchased in 1891, with fragments v—xii, xiv, xv. Italian work.

In the centre a framed picture, $10\frac{1}{8} \times 8\frac{1}{4}$, in two tiers.

*Above.* The Resurrection; Christ in white robe over yellow, with gold border, holding red-cross banner on cross-staff, and surrounded with rays, stands on the closed tomb: rays descend from a cloud above. On *R.* and *L.* lie four soldiers, two on each side: their armour is mail on the arms and plate on the legs, and they have coloured leather tunics. On *R.* and *L.* behind are rocks and trees, and two small birds sit on the trees flapping their wings.

*Below.* The Angel with fiery red face and hands and scarlet wings in white, with gold bands and border and sceptre, sits on the edge of the tomb, now open. The three women on *L.*; one with casket kneels, two stand, one shading her eyes. Rocks and trees as in the other picture, and the two birds, singing.

In the border are eight medallions with blue grounds.

1. Christ enters from *L.* to his mother, who kneels. Scarlet curtain.
2. Christ blesses the Magdalene, who kneels. Rocks and trees behind.
3. Christ stands full face between Peter and John, who kneel.

4. Christ takes the hand of S. James: on *R.* is a table with bread and two glasses of wine: a fireplace behind.

5. Christ in hairy garment stands full-face between two nimbed disciples, who turn to him. (The journey to Emmaus.)

6. Christ in hairy garment seated at table, full-face, between the two disciples. The white cloth has (here and in 4) crossed lines on it. Christ is about to break bread.

Below this is a kneeling figure of a man in blue.

7. Christ stands full-face, blessing: six apostles kneel on *L.* and five on *R.* Here and elsewhere is a good deal of green in the flesh-tints.

8. On *R.* Christ faces *L.* with raised *R.* arm. Thomas (beardless), behind whom stand ten Apostles, puts his finger to Christ's side.

Below this is a kneeling figure of a lady.

There is a border on the *R.* side of the page, with a peacock.

There is one line of text (gold on blue) with music above it: COLLAMATOREDELBE.

**195.** v. Fragment of a leaf, 8 × 5½; Italian, cir. 1300 (Florentine).

The Maries at the Sepulchre: on *L.* the three Maries, the Magdalene in front with casket, looking back. In a cave-mouth is the tomb, of blue-green marble, veined with white: on it sits the Angel in white with gold borders at neck and wrists, and white stole with red crosses, crossed on his body: below, three soldiers, prostrate. Blue ground with white patterns.

**196.** vi. Single leaf, 22 × 15; Italian, cent. xv, with music. Border with genii and birds.

Initial, 9 × 8. Christ in blue mantle over pink, seated in air surrounded by red cherubim, shows the wounds in his hands. On *L.* five saved souls in white with yellow hair adore him. On *R.* below, a black devil with green wings and pitchfork drives a crowd of naked souls into hell-mouth, a black cavern; they are dragged in by devils with hooks, and serpents attack them.

Text. *Domine ne in ira tua.*

**197.** vii. Single leaf, 23 × 16; Italian, cent. xv. Border with vases, out of which spring conventional plants. At the bottom two genii support a wreath of laurel enclosing a shield. Party per pale, dexter, *sable* a lozenge *or*, bordered *gules*, and having a four-petalled flower of the last; sinister, party per fess *or* and *gules* (repainted, the original charge obliterated).

Initial I (9¼ × 3) on gold ground.

Painting in frame (9¼ × 7¼): above, God the Father half-length bends out of a ring of red cherubs and lays his hand on a sphere of

eleven concentric circles below: the outermost contains the twelve signs and the fixed stars, the next six the sun, moon and planets: the centre has land with green streams, in a green sea.

The spandrels have foliage on a gold ground.

Late and rather coarse, but effective work.

The recto has the Venite and Responses.

℣. Memor fui nocte nominis tui etc.

℟. Et custodiui legem tuam.

Half the page is blank.

The text on the verso is: In principio fecit deus celum et ter. |

**198.** viii. Single leaf, 23 × 16; Italian, cent. xv. Bordered in the style of no. 3.

Initial D, on gold ground, $7\frac{1}{4} \times 7$. King David, in pink mantle over blue, crowned, white-bearded, throned, holding short plain sceptre and gold orb. Under his feet an armed man in gold and blue lies on his back. The throne is covered with a green pall, and on either side stands a handsome page: the one on *L.* has a sword.

Good work: probably from the same source as no. 196 (vi).

On the verso are two lines with music: Alleluia. Evoe. Dixit Dominus. Evoe.

On the recto are twelve lines without music of Ps. cix (cx): Dixit dominus, to *v.* 3: virgam virtutis tuae emittet.

**199.** ix. *Initial letters;* Italian, cent. xv.

1. E, $4\frac{5}{8} \times 4\frac{1}{2}$: the letter is pink, covered with white letters, mostly nonsense. REGINA CE(li) is visible. There are also jewels (pearls, emerald, and amethyst) in gold settings. Blue ground. The Virgin full-face in blue robe over red shirt with gold, surrounded by six red cherubs in air.

On gold ground.

2. G, $3\frac{1}{2} \times 4\frac{1}{2}$: pink, with white letters on it, which seem incoherent. The Visitation, with a wood and sky behind: the Virgin is on *L.*, taller than Elizabeth, who is in purple. On gold ground. From the same book as no. 1.

3. A, 3 in. square. The Virgin in dark blue mantle covered with gold crosses holds the Child, nude: sky with clouds, resembling that in no. 2.

4. D, on gold ground, $4\frac{1}{2} \times 5$: the Baptism of Christ: on *L.* stand two angels, in blue and pink, holding white clothes over their folded arms. Christ in centre, in the river, which flows down the centre: the dove over his head: John with cross-staff, and purple cloak over hairy garment. Two green mountains behind. Careful and minute work.

5. S, on gold ground, $4\frac{1}{4}$ in. square. Green letter with lighter green sham writing

on it: jewels (pearls and ruby) at top and bottom. S. Philip, old and bearded, in purplish-white mantle with green lining over blue robe, holds a heavy wooden cross. Blue ground.

From the same hand as no. 1.

6. N, $2\frac{1}{2}$ in. square, on gold ground. The Trinity, one figure, half-length, in dark blue cope with red and gold lettered border, over white: holds book and blesses: there is a triangular gold nimbus, and three faces (one full and two in profile), grey-bearded. Red ground, with gold rays.

7. C, $2\frac{3}{4}$ in. square, on gold ground: a group of Apostles: half-length. In front S. Peter in yellow mantle over blue, with keys and book: S. Paul to *L.* of him, with sword: the rest have no attributes. Blue sky with gold clouds.

8. C, same size as no. 7, similar group: S. James the Great with staff, S. Cosmas? beardless, with sword and palm, S. Damian?, another Apostle. Sky as in 7.

9. M, 3 in. square, on gold ground. The Visitation: two half-length figures. The Virgin on *L.*: rays proceed from her body. Crimson ground with gold dots. Elizabeth has yellow mantle over blue.

The letter is composed of green leaves, and has apples on either side. Probably nos. 6—9 all came from one book.

## Miscellaneous Fragments (German).

**200.** x. Single leaf, $8\frac{1}{2} \times 5\frac{1}{2}$, 11 lines of text and 11 of music; cent. xi, German (?).

A handsome initial S, red and blue; the gold of the ground much gone.

*Text.* Statuit ei dominus testamentum pacis etc.
Gloria. Evovae.
Kyrie. *Epistola.* Dedit dominus confessionem.
*Gradual.* Iurauit dominus.
*Tract.* Beatus uir qui timeat.
*K.* Gloria et diuitie.
Sint lumbi uestri.
Magna est gloria.

Music on a four-line stave, the lines in brown, green, red, black.

**201.** xi. Fragment of a leaf, cent. xiv, $7 \times 3\frac{3}{8}$.

Ground blue, powdered with white wings: on *R.* a dark red hexagonal tower with a green band of foliated ornament half-way up: conical top, with cross. On *L.* of it stands S. Peter, face *R.*, in scarlet and blue mantle over green: he holds two white keys and a book, and stands on a dark pavement. Fair execution.

**202.** xii. Fragment of a leaf, $4\frac{7}{8} \times 3\frac{7}{8}$, cent. xv.

A medallion in the centre with red ground, enclosing a half-length of the Virgin, crowned, the crescent below her: she is surrounded by yellow rays, and wears a blue mantle with yellow stars and a red necklace: the Child in her arms plays with it.

The spandrels contain the Evangelistic symbols.

Exceedingly coarse ugly work. Verso blank. Round the medallion in red is written *Mulier amicta sole—stellarum duodecim: stella maris, ora pro omnibus nobis.*

**203**. xiii. Double leaf, $9\frac{3}{4} \times 8\frac{1}{2}$, double columns of varying lengths; cent. xv. From the Lawrence sale, presented by S. Sandars, M.A., Trinity College, in 1892.

From a *Speculum Humanae Saluationis*, of German execution, very hard, but not ineffective. There are two miniatures on each page, in outline, washed with brown, green, and pink.

(1) *Samson fortissimus dilacerauit leonem.*

On *L.* a tree, the lion sits by it on his haunches: *Samson* with flowing hair and beard, in pink doublet and hose and white cloak round his middle, seizes the lion's jaws.

(2) *Ayoth perfodit egelon pinguissimum.*

*Egelon rex* in green mantle sits full-face on a throne with a richly crested back: *Ayoth ambydexter* (Ehud) on *R.*, a small man in green tunic, runs a sword into his body with both hands.

(3) *Maria superauit dyabolum hostem nostrum.*

The Virgin in pink over green, holding a scourge(?) and lance in one hand, and a whip in the other, stands on a prostrate devil. On her shoulders is the cross, on *R.* the column, surmounted by a bowl with three nails in it: on *L.* are a torch, a whip, and a hand receiving money.

(4) *Iudith decollauit holofernum hostem filiorum israel.*

*Judith* with long hair and raised sword: *Holofernes*, beardless, in bed with green coverlet, trees on *R.* and *L.*: his throat is wounded.

(5) *Iahel perforauit sysaram per tempora hostem filiorum israel.*

Jael in green, with flowing hair, drives the nail into the head of Sisera, who sits on the ground in black plate armour, with spurs, and white shield. Trees on *R.* and *L.*

(6) *Regina Thamaris.....*

Cyrus, in armour like Sisera's, lies on the ground headless: Tomyris stands holding his head and a sword, on *R.* Tree on *L.*

(7) .....*<liber>antur de inferno.*

Christ on *R.* (facing *R.*) with resurrection-cross and banner holds the hand of *Adam* (nude and bearded): under the gothic portal of a castle on *L.* stand *Iohannes* (John Baptist, draped) and *Eua*, nude. Flames and demons are seen on the building.

(8) *filii israel liberantur de egypto.*

On *R.* *Moyses* in peaked cap, with staff: behind him, under the arch of a gate with three towers over it, stand three Jews in peaked caps: two more outside.

*Text* (p. 1) begins: Sicut mirifice (?) interfecit occurrentem sibi leonem.

(p. 2). In precedenti capitulo audiuimus quomodo christus uicit dyabolum per passionem.

(p. 4). *In* precedenti capitulo audiuimus quomodo dyabolus est superatus.

**204**. xiv. Single leaf, $15\frac{1}{2} \times 9\frac{7}{8}$, double columns of 62 lines; cent. xv, German (?). On the verso is only one column of 43 lines,

ending Explicit postilla super librum ecclesiastici ny(cholai) de lyra. The second column is blank, and on the space has been drawn a rude figure of a female saint, 8 inches high, in purple over red, with yellow nimbus: she holds a leaved stalk with red flower in *R.* hand, and points down with *L.*

**205.** xv. Single leaf, 18 × 12¾, 11 lines of text and 11 of music; cent. xv, German.

A good initial H, of gold work on blue ground. In it is a picture of the Virgin standing bareheaded in a landscape holding the Child: immediately behind her is a low brickwork structure, shaped like a semi-hexagon, of which the top is a flower-bed. Behind that are two friars in brown habits and darker hoods: on the heart of each is a vertical band with a red and white Maltese cross. Trees and birds behind.

There is a good border on *L.* with a child and a bird, and at bottom, very finely drawn, are two knights in gold and black armour respectively on horseback; the one in gold is riding down the other, and his lance strikes him in the neck and bends: the other's lance is broken and his horse falling: by them is a bird with a scroll *gelr⁹ hogen moit.*

*Text.* Antiphons etc. for the Nativity of the Virgin.
*Hec est regina uirginum*, etc.

## 206. Diet Book of Charles I.

Vellum, 16½ × 11½, ff. 3; cent. xvii. Presented in 1823 by Mr H. Dipple, of Richmond.

It is well written, and has the autograph signature of Charles on p. 3.

[Searle 134.]

## 207. Letters of Oliver Cromwell to Lord Wharton.

Paper, 12¼ × 8¼, bound in a volume. Presented in 1821 by the Rev. Samuel Tilbrook, M.A., S. Peter's College: found among the Court Rolls of the Manor of Wymondham Cromwell in Norfolk.

(1) Dated York, 1 Jan. 1649.
(2) ,, Dunbar, 4 Sept. 1650.
(3) ,, Stratford-on-Avon, 27 Aug. 1651.

Printed in the *Gentleman's Magazine*, 1814 (November), pp. 418—420, and in Carlyle's *Letters and Speeches of Oliver Cromwell*, under their dates.

[Searle 135.]

## 208. Letters of Louis XV. of France, etc.

Paper, bound into a volume, from the Library of Cardinal Pietro Ottoboni, entitled *Carlo Magno*, printed at Rome in 1729, and containing an account of a dramatic representation given by the Cardinal on the occasion of the birth of the Dauphin in 1729.

There are four letters:

1. From Cardinal Pietro Ottoboni (1667–1740), holograph, dated 9 Dec. 1729.
2. From the same, holograph, dated 20 Dec. 1729.
3. From Louis XV (signed only), dated 18 Jan. 1730.
4. From Maria Leczinski, his Queen (signed only), dated 27 Jan. 1730.

[Searle 136.]

## 209. Catalogue of Books on Heraldry.

Paper, 12 × 7¾, ff. 160, double columns; cent. xvii (1674). Bequeathed in 1873 by the Rev. R. E. Kerrich, M.A., Christ's College.

Catalogus in certa capita seu classes Alphabetico ordine concinnatus plerorumque omnium authorum et aliorum qui de re Heraldica Latine Gallice Italice Hispanice Germanice Anglice scripserunt vel ediderunt

olim a Thomas Gore Armigero nunc recenter correctior
a Simone Segar Armigero.

Thomas Gore was of Aldrington or Alderton in Wilts. There is a dedication by Gore and one by Segar: the first mentions Sir William Dugdale.

[Searle 154.]

## 210. Journal of a Tour in Switzerland and Germany.

Paper, 7½ × 4½, pp. 184. Dated 1793. Bequeathed by the Rev. R. E. Kerrich. It begins:

It is always the Devil of a job to get out of one country into another, especially if one of the countries be Switzerland.

The Journal deals largely with artistic matters, and might be worth printing.

[Searle 155.]

**211—214.** FOUR NOTE-BOOKS OF SIR FREDERICK MADDEN.

They contain miscellaneous notes on MSS in the Fitzwilliam Museum, at Corpus Christi and at S. John's Colleges, at Oxford, and elsewhere: and a good many on 'Queen Elizabeth's' Virginal Books.

[Searle 156—159.]

**215—228.** CHARTERS, ETC.

1. Vellum, 10 × 2½, seal lost; dated 12 Ap. 1310.

Indulgence from Guirardinus, Bishop of Umana (1289–1322), to persons visiting the Church of S. Francis of Coronaldo on the following days: The Dedication Festival of the Church, the Assumption, Nativity, and Annunciation of the Virgin, Christmas, Easter, Ascension Day, Whitsunday, SS. Francis, Antony, Clara, Catherine, Philip and James, Andrew: with their octaves.

Umana is now united ecclesiastically with Ancona: Corinalto (Coronaldo) is near Sinigaglia.

[Searle 137.]

2. Vellum, 14 × 8½, seal lost; dated 13 Ap. 1310.

Indulgence for the same church, from John, Bishop of Osimo.

[Searle 138.]

3. Vellum, 9 × 3½, seal lost: dated at Worcester; cent. xii (Henry II.).

Charter of Henry II. of England, touching the dowry of Juliana, daughter of Cospatric, Earl of Northumberland, whom Henry gave in marriage to Ranulph de Merley (d. before 1266), a Baron of Northumberland.

Nos. 3—9 were given in April 1824 by Robert Mackenzie Beverley, B.C.L., Trinity College.

[Searle 139.]

4. Vellum, 10 × 7½, dated 12 June, 1284 (13 Ed. I.) at Westminster: has the great seal attached. Confirmation by Edward I. of the manor of Kelk (Yorks. East Riding) to the Prior and Convent of Bridlington: it confirms a deed of Edmund, Earl of Lancaster, dated 20 Feb. 1270–1271 (55 Hen. III.).

See Dugdale's *Monasticon* (ed. 1817–1830), vi. pt. i. 284—291.

[Searle 140.]

5. Vellum, $6\frac{1}{2} \times 2\frac{1}{2}$; 'the seal, a fleur-de-lis on red wax, crumbled to pieces in the journey to Cambridge.'

Sale of half a bovate of land and a toft at Kelk by Robert, son of Edward de Gemereling, to Rayner, son of John de Beverley.

[Searle 141.]

6. Vellum roll, 4 ft. $6 \times 8\frac{1}{2}$ in.; dated at Chester 4 Sept. 1302 (30 Edw. I.).

Grant by Edward I. of tolls to be levied by the City of London, from the date of the deed, for five years, to forward the repairs of the city walls. Given by the King, 'nunciante W. de Couentre et Lichfield. episcopo thesaurario'; (Walter de Langton, treasurer of England, d. 1321).

[Searle 142.]

7. Vellum, $12 \times 3\frac{1}{2}$; dated York 2 March 1394 (17 Rich. II.).

Grant by Henry Hotspur, Earl of Northumberland, of land in the manor of Spofford (Yorks. West Riding) to John de Thornholme. The land is called Thornholm. The Earl's seal is attached.

[Searle 143.]

8. Vellum, $16\frac{1}{8} \times 11\frac{15}{16}$; dated 27 Sept. 1710.

Commission of Lovelace Gilby, Esquire, as captain in Sir Charles Hotham's regiment: it has the signatures of Queen Anne and Henry St John (afterwards Viscount Bolingbroke), Secretary of State.

[Searle 144.]

9. Vellum, $16\frac{1}{4} \times 12\frac{1}{4}$; dated 25 Dec. 1726.

Commission of the same, as captain in the Royal Regiment of 'Fuzileers': it has the signatures of George I. and Thomas Holles, Duke of Newcastle. Captain Gilby was maternal great-uncle to Mr Beverley.

[Searle 145.]

10. Vellum, $18\frac{1}{4} \times 12\frac{5}{8}$; dated 29 Nov. 1754.

Commission of Maurice Bockland to be a Deputy-Lieutenant for Hampshire, given and signed by Harry, Duke of Bolton.

11. Vellum, $10\frac{3}{8} \times 13\frac{1}{8}$; dated 7 Ap. 1767.

Commission of Lieut. William Hunter to be Third Lieutenant of H.M.S. *Launceston and Lieutenant at Arms.*

12. Copy of the will of Sir Roger Gale, of Scruton, Yorks., with letters of administration annexed, the latter dated 1744. The testator bequeaths a cabinet of coins and medals to the University.

13. Vellum, 9 × 4, mounted and framed, with fragment of seal attached. Presented in 1887 by the Rev. T. Milville Raven.

A Letter of Confraternity granted in 1479 by the Franciscans of Preston to Laurence Horrokys and his family.

14. Vellum, $8\frac{3}{8}$ × 6, two leaves; dated Venice 'prope Ecclesiam S. Jacobi de Luprio,' Sat. 31 May, 1749.

Diploma of Licentiate in Surgery given to Matteo Ferrari, signed by Pietro Vallatelli and others.

The first page is written in gold and neatly ornamented.

## 229. Libanii, Demosthenis, etc., quaedam Graece.

Paper, 9 × 6, ff. 329, varying numbers of lines (30 to 21) to a page: in several hands: cent. xiv and xv. Binding, original wooden boards covered with stamped leather: the stamps used are two circular ones of a dragon and another animal: an interlaced border on the obverse cover: each cover formerly had nine metal bosses: there were also four clasps. Bequeathed by the late Rev. T. Kerrich.

A notice of the text of Demosthenes contained in this MS was contributed by the late Mr F. A. Paley to the *Journal of Philology* for 1874 (vol. v. p. 28), accompanied by facsimiles of a few lines on pp. 139, 589, 493, 19, of the MS. His description of the volume may be quoted here.

"The MS is a small, but rather thick quarto of 657 pages, the size being about nine inches by six. Though a good deal stained by damp, and a little injured by the book-moth, it is for the most part in fair condition, and, though full of contractions, everywhere legible. It is on paper, of the thick glossy kind used in the fourteenth century, and bearing, among other paper marks, a kind of triple leaf, which Professor Wright, a high authority, as one conversant with the MSS in the British Museum, tells me fixes the date at about 1360. The water-marks however vary, and so does the handwriting, of which at least six, if not seven, distinct kinds may be traced; some of them, especially the part containing

the grammatical works at the beginning, perhaps not earlier than the commencement of the fifteenth century.

"On examining this MS a little more closely, I found with equal surprise and satisfaction that it contained a large number of the Orations of Demosthenes in a perfect state. The Leptines, the Androtion, the De Corona, and the De Falsa Legatione, are the largest and perhaps the most important of these. But it also contains the earlier orations; viz. the Olynthiacs, Philippics, De Pace, *περὶ Ἀλοννήσου, περὶ τῶν ἐν Χερρονήσῳ, πρὸς τὴν ἐπιστολήν, περὶ συντάξεως, ἐπιστολὴ Φιλίππου, περὶ τῶν συμμοριῶν, περὶ τῶν πρὸς Ἀλ. συνθηκῶν, περὶ τῆς Ῥοδίων ἐλευθερίας*, and *ὑπὲρ Μεγαλοπολιτῶν*. I have collated the greater portion of the De Fals. Leg., and can pronounce the MS to be of a high character, very carefully and accurately written; occasionally, chiefly in the earlier orations, with marginal scholia, and frequently with varieties of readings recorded also in the margin by the usual formula *γρ.* so-and-so. I have found so many varieties, notably in the inverted order of words, not recorded by Bekker, that I cannot doubt the MS would well repay a complete collation. It seems to have been well thumbed in ancient times; but I believe that, for editorial purposes, it has never yet been critically used.

"It seemed to me, at first glance, probable that leaves had been lost at an early period from different parts of the Orations, and supplied by later hands, as occasion presented itself. This, of course, would make it likely that the readings did not always follow one family or class of MSS; and the difference in the paper-marks, or water-marks—of which I have made out twelve, and I think there are still more—points to different periods as well as the marked and frequent changes in the handwriting. On the other hand, there are reasons to think that the work was rather slowly carried on, and by a succession and interchange of transcribers, or if chiefly by the same, then at intervals sufficient to account for considerable variations in the style of writing.

"The text of Demosthenes begins on p. 124, with the first Olynthiac. From p. 59 preceding we have the introductions of Ulpian and the arguments and catalogue of the extant speeches by Libanius. This portion, up to p. 118, is all in one hand (No. 1), very small, neat, and closely contracted, and written in a brown

ink, apparently at the close of Sæc. XIV. The paper-mark in all these pages is the same. At p. 119 is Libanius' Preface to the Orations, and this, with the handwriting of the Olynthiacs (nearly to the end of the second), is the same as far as p. 139 (2), where a leaf is interposed by another hand (3), and again another begins at p. 141 (4), and there are alternations of these three styles (all of which are of Sæc. XIV, though very distinguishable), the third predominating, as far as p. 367, where apparently a fourth hand commences (though not certainly different from the first) and continues for five pages; then No. 3 resumes the work, and continues to p. 423, or περὶ Στεφ. p. 283. Here, up to p. 434, we have a new and very inferior hand (No. 5), which at first sight I was disposed to regard as somewhat later, but p. 434 is written by two hands, the latter half in this, the former half in No. 3; and therefore both are, probably, at least nearly coeval. This inferior hand continues as far as p. 494, or De Fals. Leg. p. 356, getting more and more slovenly and irregular, when No. 3 continues for five pages, and then again No. 5 commences and on the back of the *same* page (viz. 500) with No. 3; and is therefore contemporaneous. From p. 495 to 499 No. 3 takes up the work. From p. 500 to 504 we again have No. 5. Again at p. 505 No. 3 recommences, again taken up by No. 5 at 511 to p. 519, when another one, viz. the hand that wrote the Olynthiacs, commences again and goes on to p. 568. I think we have here even a 6th hand, though it is not unlike No. 3 as far as 587, when again a lighter ink and finer handwriting begins, though I think it is by the same hand as the last. Then at p. 590, where the Leptines begins, we have yet another hand, the same as that which wrote Libanius in the first part of the MS, and in the same light-coloured ink. There follows (p. 628) a short treatise on ῥητορικὴ by the same hand, and at p. 631 is a Πασχάλιον or Easter table, full of symbols and years of indiction, very difficult to make out, but probably tending to throw a light on the exact age of the MS. At p. 461 to the end is some ecclesiastical treatise which I cannot identify, and have not had time to decipher, the writing being extremely difficult, especially as the last few pages are very tattered and damaged by damp. As far as I can judge however, the MS is entire except the loss of one page at the beginning."

Mr Paley proceeds to give specimens of the readings of this MS in the *De Falsa Legatione*, and adds, "I think I have given sufficient evidence that this really is a MS of very considerable interest, not to say importance."

*Collation*: $i^8$ (wants 1 and almost all 2) ‖ $\alpha^8$ $\beta^8$ $A^6$ (+ 2 leaves inserted between 2 and 3) $\gamma^8$ $\delta^8$ $\epsilon^8$ $\varsigma^8$ ‖ $\alpha^{10}$ (3 canc.) $\beta^8$—$\iota\epsilon^8$ $\iota\varsigma^8$ ‖ $\iota\zeta^8$—$\lambda^8$ $\lambda\alpha^{10}$ $\lambda\beta^8$ $\lambda\gamma^8$ $\lambda\delta^8$.

Contents:


1. Fragment of a leaf with only a few letters: those on the verso are red, indicating the beginning of a tract . . . . . p. 1, 2

2. Fragment of a tract of Libanius (Minos, the dead, *ο νομοθετης*, *δημοσφατης*, Rhadamanthus are interlocutors) . . . . . 3

3. *τοῦ αὐτοῦ ἐπιστολὴ, ἔχουσα καὶ ἔκφρασιν ἁλώσεως ἀκανθίδων*
*Αἰχμαλώτους σοι τούτους πέμπω στρουθοὺς* . . . . . 7

4. *τοῦ αὐτοῦ ἐπιστολὴ, πρὸς τὸν διδάσκαλον κατὰ κωνσταντίνου*
*τιμώτατε πάντων ἐμοὶ δέσποτα* . . . . . 9

5. *Ἰωάννου μητροπολίτου εὐχαϊτῶν, τοῦ ἐπὶ τῶν ἡμερῶν ἀκμάσαντος κωνσταντινου βασίλεως τοῦ μονομάχου· τοῦ καὶ διδασκάλου ὡς λέγηται τοῦ ψελοῦ + ἐπιστολὴ*
*ἐγὼ μὲν τὴν ὥραν οὔμενουν ὡς ἔαρ ἑώρων* . . . . . 11

6. *τοῦ αὐτοῦ ἐπιστολὴ ἑτέρα*
*τοῦ ἀπὸ γλώττης ὦ βέλτιστε* . . . . . 12

7. *ἑτέρα ἐπιστολη*
*Περιττὸν μὲν λύχνος* . . . . . 13

8. *ἑτέρα ἐπιστολὴ* (4 lines)
*βαρύνω μὲν ἴσως* . . . . . 13

9. *Ἐπιστολὴ τοῦ νομικοπλ...Ἰωάννου ἔχουσα ἔκφρασιν αἰθίοπος καὶ ἵππου πάνυ ταλαιπορημένου ἐν ᾧ ἐπωχεῖτο ὁ αἰθίοψ*
*Ἰδοὺν δεύτερον γράμμα.* . . . . . 13

10. *Λιβανίου τοῦ σοφιστοῦ λόγος πρὸς τοὺς εἰς τὴν παιδείαν αὐτὸν ἀποσκώψαντας*
*Πάλαί τινες ἄνθρωποι σκαιοί.* . . . . . 15

Ends imperfectly on p. 46: *ἀλλὰ μηδὲ τοὺς ὑμῖν ἐχθρῶς ἔχοντας, φθόνω τοῦτο.*

11. *Ἡ πρώτη καὶ καλλίστη τῶν πρωιμίων εὕρεσις* . . . . 47

Gloss begins. *Πρώτη ἐρρέθη πρὸς τὰ ἐφεξῆς μέρη τοῦ λόγου.*

12. *a.* Receipt for toothache. *εἰς πόνον ὀδόντων.* 9½ lines: *σικαμιναίων φλυσβ* 50

*b.* *ὅταν τίς οὐκ ἀκύη καλῶς* (receipt for deafness) . . . . . 50

*c.* *περὶ τοῦ λῦσαι ἄνδρα δεδεμένον. γράψον τὰς χαρακτῆρας ταύτας καὶ ἃς τὰς πίνητε πρωϊνὴς κ.τ.λ.* Astrological symbols follow . . . . . 50

*d.* *εἰς* (?) *λύσσαν γράφε τὰς χαρακτῆρας ταύτας* (3½ lines of Hebrew)...*φωνὴ κυρίου ἐν ἰσχύϊ, κ.τ.λ.* . . . . . 50

13. Hermogenes. *περὶ ῥητοῦ καὶ διανοίας* . . . . . 51

Gloss. (Δ)*νοῖν ἄκραιν ῥηταῖς στάσεσιν ὑποκειμένων.*

Text (surrounded by gloss) *Τίς κατὰ ῥητὸν καὶ διάνοιαν ζήτησις* . . . 53

Followed by 5½ lines in a late hand *πιττάκιον εἰς ὑπέρεχον πρόσωπον.* Begins: *ἄνθρωπε τοῦ θεοῦ ἐνδοξότατε* . . . . . 57

At the bottom of the page, in the earlier hand,

*φοιβάμμωνος σοφιστοῦ περὶ σχημάτων ῥητορικῶν.*

On p. 58 are two more forms of address in the late hand.

(1) *παναγιώτατέ μου αὐθεντικὲ.*

(2) *τιμιώτατε μέγα χαρτοφύλαξ.*

The rest is blank.

14. Ulpiani Rhetoris enarratio in primam orationem Olynthiacam Demosthenis, followed by the arguments of the other orations by Libanius . . . 59

List of the Orations . . . . . 114

15. Anathemas against the Thaborites.

*Βαρλαὰμ καὶ Ἀκινδύνω καὶ τοῖς ὀπαδοῖς καὶ διαδόχοις αὐτων ἀνάθεμα.*

16. Libanii Rhetoris in Demosthenis Orationes Praefatio ad Proconsulem Martium . . . . . 119

17. *ὑπόθεσις τῶν ὀλυνθιακῶν λόγων* . . . . . 122

18. *Ὀλυνθιακὸς λόγος α΄* . . . . . 124

19. .....*β΄* . . . . . 132

20. .....*γ΄* . . . . . 141

21. Argumentum Olynthiaci iv. . . . . 153

22. *λόγος τέταρτος* (Philipp. i.) . . . . . 154

23. *περὶ εἰρήνης* . . . . . 171

24. *κατὰ Φιλίππου δεύτερος* . . . . . 179

25. *περὶ Ἀλονήσου· οὗτος δὲ ὁ λόγος οὐ δοκεῖ Δημοσθένους ἀλλ' Ἡγησίππου* . 190

26. *περὶ τῶν ἐν Χερρονήσῳ* . . . . . 204

27. *κατὰ Φιλίππου τρίτος* . . . . . 226

28. *κατὰ Φιλίππου τέταρτος* . . . . . 244

29. *πρὸς τὴν ἐπιστολὴν Φιλίππου* . . . . . 271

30. *Φιλίππου ἐπιστολὴ* . . . . . 278

31. *συμβουλευτικὸς περὶ συντάξεως* . . . . . 286

32. *περὶ συμμοριῶν* . . . . . 298

33. *περὶ Μεγαλοπολιτῶν* . . . . . 311

34. *περὶ τῆς τῶν Ῥοδίων ἐλευθερίας* . . . . . 321

35. *περὶ τῶν πρὸς Ἀλέξανδρον συνθηκῶν* . . . . . 332

36. *λόγος κατὰ Ἀνδροτίωνος παρανόμων* . . . . . 340

37. *λόγος περὶ τοῦ στεφάνου τοῦ Δημοσθένους* (rest of title illegible) . . 367

38. *περὶ παραπρεσβείας* . . . . . 477

Ends on p. 590, where follows in a late hand:

*λόγοι ὄντως ὡραῖοι· πῶς λέγηται ὁ σωτὴρ λόγος τοῦ θεοῦ καὶ πατρὸς* . . . 590

39. *πρὸς Λεπτίνην*: ends on p. 627, followed by the words *τοιούτοις θεοῖς, ὦ Δημοσθένες καὶ πάντων μάλιστα* . . . . . 591

40. *περὶ τοῦ τί ἐστι τέχνη ῥητορικὴ*

*ῥητορική ἐστι τέχνη περὶ λόγου δύναμιν.* . . . . . 628

41. *περὶ στοχασμῶν*

*τῶν στοχασμῶν, οἱ μὲν, εἰσὶν ἁπλοῖ.* . . . . . 629

42. *Φοιβάμμωνος σοφιστοῦ περὶ σχημάτων ῥητορικῶν*

*Ὅτι χρήσιμός ἐστιν ἡ περὶ τούτων γνῶσις.....χρώμεθα ἄνευ προσποιήσεως* (20 lines). . . . . 630

At the bottom of the page a specimen of a *γράμμα συγγνώμης.*

43. Πασχάλιον. A table giving the dates of Easter from the year 6902 to 7000 . . . . . 631

44. εὐχὴ εἰς ἕνωσιν αὖθις τοῦ διαλυθέντος ἀνδρογύνου καὶ ἐνωθέντος . . . 637

γράμμα συγγνώμης (as on p. 630) . . . . . 638

συστατικὴ ἱέρεως: Παῦλος ὁ μέγας τοῦ κῦ ἀπόστολος.

45. Lunar table for the year 6900 (?) . . . . . 639

46. εἰς ἄνθρωπον δακνόμενον ὑπὸ τῆς [sketch of a snake with head at each end] ὄφεος . . . . . 640

τὸ σημεῖον τοῦτο ὅπερ θεωρεῖς ποίησον μὲ τὸ μανίκιον τὸ δεξιὸν.

εἰς ἄνθρωπον βλαβέντα ἐν λύσσει.

γράψον εἰς προσφορὰν.....βρικαδάδεσούρ· ἀνδετμηδέους· etc.

εἰς πόνον ὀδόντος·

εἰς τὸ κολακειαν (?) ὄφιν.....λεγε ταῦτα ἐκ τρίτου μετὰ φάραγγος, διὰ τὸ ὑπάρχειν ταῦτα λέγξεις καὶ γλῶσσα συριακὴ· γιάρεούχ· γιὰραιμπηλαιον κουλλουχ· etc.

47. Forms of letters 1 and 3 παραδοτικὴ ἐκκλησίας εἰς ἱερεαν·

2. γράμμα ἐξαρχικὸν . . . . . 641

Followed by similar formulae.

48. Chronology of our Lord's Life . . . . . 646

Description of his appearance.

The Sibylline acrostic Ἰδρώσει γὰρ χθὼν.

An account of the Erythraean Sibyl.

μετέφρασε δὲ ῥωμαϊστὴ τὰς βίβλους αὐτῆς κικέρων ὁ ποιητὴς· μέμνηται δὲ καὶ βεργίλλιος ταύτην ὁ βουκολικὸς ὕστερον ὀνομασθεὶς.

Miscellaneous notes, one from Niceph. Blemmida, another on the Psalter . 647

49. Formulae for divorce, for a πρατήριον, etc. . . . . 648

50. Table for finding Easter . . . . . 653

Notes on Solar and Lunar cycles . . . . . 654

Formulae . . . . . 655

Three short extracts, one on Woman . . . . . 658

[Searle 152.]

## Oriental MSS.

### 230. Liber Precationum Hebraice.

Paper and vellum, 4 × 5, ff. 199, 20 lines to a page. In quires of 12 leaves mostly, of which 1, 6, 7, 12 are vellum, the rest paper. Cent. xv, xvi (written in Italy).

Bequeathed in 1873 by the Rev. R. E. Kerrich, M.A., Christ's College.

Contents:

Services for the New Year and the Day of Atonement according to the Roman use, being the second volume of a Machazor.

[Searle 153.]

**231.** THE KORAN.

Paper, $10\frac{1}{8} \times 6$, ff. 908, in two volumes; cent. xviii(?).

Given in 1840 by Col. Richard Burney, M.A., Christ's College.

It has an interlinear translation in Persian, and a few Persian notes. The first two pages of each volume are very beautifully illuminated, and the next two have borders of gold flowers without background. All this work is of the most delicate kind.

[Searle 146.]

**232.** DIVANI KEMAL-UD-DIN ISFAHANI.

Paper, $5\frac{1}{4} \times 9$, ff. $172 + 62$, on red and green paper. Cent. xiii (?).

Presented in 1826 by the Rev. John Orman, M.A., Trinity College, Chaplain to the Cambridge Union. In black leather binding with flap.

The contents are poems by Kemal-ud-Din Ismail of Ispahan (cent. xiii).

It is mutilated at both ends.

[Searle 147.]

**233.** AMULET.

Paper roll, 11 ft. $6 \times 3$ in., in a cylindrical silver box, made in England.

Presented in 1861 by Miss J. C. Burney, sister of Col. Richard Burney.

Contains the whole Koran, arranged in the form of the *aiyat el kursi* (*Koran* ii. v. 256).

[Searle 148.]

**234.** AMULET.

Paper roll, 14 ft. $9 \times 2\frac{1}{2}$ in.

Presented in 1849 by the Rev. Dr Harvey Goodwin, Gonville and Caius College, late Bishop of Carlisle.

Contains prayers and passages from the Koran, arranged in the form of the *asma e husna* or holy names of God.

[Searle 149.]

**235.** SANSKRIT MS.

Paper, $5\frac{1}{4} \times 3\frac{3}{4}$, ff. 190, in quires of 10 leaves. Binding, yellow silk, with flap.

Purchased in 1891.

The following account has been kindly furnished by Professor Cowell.

A MS copied in Nâgarî characters by Râmpandit of Kashmir, in Saṃvat 1860 = A.D. 1803. It contains several episodes of the *Śânti-parvan* (bk. xii.) and the *Bhîshma-parvan* (bk. vi.) of the *Mahâbhârata.*

*a.* The *Bhagavad-gîtâ*, or dialogue between the hero Arjuna and his charioteer (who is the incarnate god Kṛishṇa) on the higher Pantheism. They discourse just before the battle begins. This is the treatise which Dr Lorimser has attempted to explain as a reflex of St John's Gospel. It is translated in vol. viii. of the 'Sacred Books of the East' (it fills 18 ch. of the *Bhîshma-parvan*), ff. 1—108.

*b.* The *Stavarâja* of Bhîshma or his 'prince of hymns,' addressed to Kṛishṇa. It is taken from the *Śânti-parvan* (bk. xii.) of the *Mahâbhârata*, ff. 1—41.

*c.* Prayers and Praises addressed to Kṛishṇa, the '*Anusmṛiti*' from the *Śânti-parvan*, ff. 41—51.

*d.* *Gajendra-mokshaṇa*, or the legend of an elephant's liberation from the evils of transmigration through worshipping Kṛishṇa. It is an extract from the *Śânti-parvan*, ff. 52—74.

These are popular extracts used by the sects of Hindus especially devoted to the worship of Kṛishṇa.

There are several pictures in the MS not always easy to identify.

1. Fol. 1. Represents two Hindu warriors in chariots, each with two white horses and a charioteer meeting in the great battle of the Mahâbhârata story.

2. Fol. 10. The goddess Śrî rising from the ocean? She has a ring, a fish, and two cornucopias, all three symbols of abundance.

3. Fol. 21. The goddess Śrî worshipped by the four-headed Brahma and the monkeys. She sits on a lotus.

4. Fol. 27. The god Vishṇu as the boar *avatár* kills the demon Hiraṇyâksha and lifts up the earth with his tusks out of the waters. He has four arms.

5. Fol. 33. This represents two female figures standing and worshipping the four-armed goddess Lakshmî or Śrî, Vishṇu's wife. She has a demon prostrate under her. I think she has two cornucopias behind her.

6. Fol. 38. A man and a woman worshipping Kṛishṇa and his wife, who are seated in a summer house.

7. Fol. 45. The god appearing to a female worshipper, "wielding all weapons in his countless hands."

8. Fol. 49. Râma (an avatár of Vishṇu) killing the ten-headed Rávana, the king of Ceylon, and rescuing his wife Sîtá.

9. Fol. 54. Perhaps the birth of Kṛishṇa.

10. Fol. 59. Vishṇu with his blue colour and four arms, worshipped by two women.

11. Fol. 65. Kṛishṇa in his yellow dress preparing to attack some demon king.

12. Fol. 75. Some princess (? the goddess Lakshmî with her two cornucopias) leading a war-horse.

13. Fol. 78. The cows in the pastures worshipping Kṛishṇa.

14. Fol. 1. This seems to be Vishṇu's wife Lakshmî lying on the great Serpent Śesha. Vishṇu sleeps on this serpent during the four months of the rainy season.

15. Fol. 24. The old hero Bhîshma lying wounded on his bed of arrows, where he uttered moral discourses for many days, preserved in the *Mahâbhârata*. His two grand-nephews, Arjuna, and Bhîma with his favourite club, are watching over him.

16. Fol. 42. Śatânîka asks the sage Śaunaka to repeat to him the prayers and praises formerly addressed by the divine sage Nârada to the god Vishṇu. This forms the third treatise in the MS.

17. Fol. 51. The elephant is represented as worshipping Kṛishṇa. The latter is easily recognised by his blue body and yellow dress. The elephant has been seized by a crocodile while bathing in a lake and implores the god's help, who comes mounted on Garuḍa, the king of birds. Garuḍa is here idealised as a winged figure bearing a throne on his head, and waiting behind Kṛishṇa, who has alighted.

Some of the pictures, as 1, 15, 16, 17, are connected with the text, but others are only so far connected with it as illustrating the history of the god Vishṇu or Kṛishṇa.

## 236. "The Knight of the Blazing Cross," an Autograph Poem in irregular blank verse by J. Flaxman.

Paper, $9\frac{3}{4} \times 7$, ff. $26 + 3$ blank. Purchased at Christie's, Feb. 26, 1883.

1. Title. "The Knight of the Blazing Cross," underneath, a scutcheon and feathers and the date MDCCXCVI. On this page is written at top on *R*. "Presented to my beloved nephew Thomas John Denman by his Aunt Maria Denman, March 4th 1857."

2. Dove with olive-branch.

3. Dedication "To Ann Flaxman," supported by two lovely angel figures; underneath, hands clasped inside a wreath, the following inscription :—

"The anniversary of your birth-day calls on me to be grateful for Fifteen Happy Years passed in Your Society: Accept the tribute of these Sketches, which were produced at Your desire; under the allegory of a Knight Errant's Adventures are indicated the trials of Virtue, the Struggles and Conquest of Vice preparatory to a happier state of existence; after the Hero is exalted to the Spiritual World and blessed with a Cælestial Union, he is then armed with the power of the Elements for the exercise of his ministry in the dispensations of Providence, he becomes the Associate of Faith, Hope and Charity, and his Universal Benevolence is employed in the Acts of Mercey.

October the second. I. F."

4. 3 designs. Knight and Squire setting out; proceed to explore enchanted castle.

5. 2 — Find castle haunted by and expel goblins.

6. 2 designs. Release prisoners from dungeon; ride away amid the thanks of the released.

7. 2 designs. Asleep beside their horses, summoned to rescue; pursue two armed ravishers, each carrying a woman.

8. 2 designs. Ravishers overthrown; rescued ladies become a temptation.

9. 2 — Knight falls down symbolic precipice; the gulf of sin; angels pitying him.

10. 1 design. Knight mocked by fiends, hovering above him.

11. 2 designs. Fiends disappear, Knight kneels before apparition of the Cross; angel leads him out of pit.

12. 2 designs. Knight and Squire assailed by goblins of Fear; flee before goblins of Envy.

13. 2 designs. Knight and Squire asleep, comforted by angels; encounter death and are not afraid.

14. 1 design. Knight stands on a cliff gazing at Cross, Behemoth and legion gnash below.

15. 2 designs. Knight accompanied by beneficent powers in female form; dismounts and walks behind.

16. 1 design. Knight welcomed by celestials.

17. 1 — A similar picture.

18. 2 designs. Knight has power over storms and tempests; flies through air, slays ravening lion.

19. 2 designs. Knight monarch of the mountains; entertained by Faith, Hope and Charity.

20. 2 designs. The winds obey him; fire obedient to his voice.

21. 1 design. Knight has authority over the Naiads.

22. 2 designs. Knight defends a mother from dragon; appals the powers of darkness.

23. 2 designs. Instruct the ignorant; feed the hungry.

24. 2 — Clothe the naked; comfort the afflicted.

25. 2 — Go to the house of mourning; open the prisons.

26. 1 design. A star.

Fastened in front of this book is the following autograph letter:

"Sir Walter Scott returns kindest thanks to Miss Flaxman. He is a very indifferent judge of the fine arts, but will be happy to avail himself of an opportunity to see the chef d'œuvre of the late Mr Flaxman, providing his prolonged stay in London gives him an opportunity to profit by Miss Flaxman's goodness.

"6 May.

"24 Sussex Place."

## 237. Novum Testamentum.

Vellum, $7 \times 4\frac{5}{8}$, ff. 383, 23 lines to a page. Cent. xii. Italian. Purchased in 1893. Has suffered from damp: in a modern binding.

Contents:

| | |
|---|---|
| Jerome's Prologue to Damasus | f. i |
| Prephatio | iii |
| Capitula to the Gospels | v *b* |
| Canons, under ornamental arches | x *b* |
| ff. xvi, xvii are blank. | |
| Euangelia | i 1 |
| Actus | xiv 8 |
| Epistolae Canonicae | xviii 6 |
| Apocalipsis | xxi 7 |
| Epistolae Pauli | xxiii 6 |
| Rom. Cor. Gal.—Col. Thess. Tim. Tit. Philem. Hebr. | |

*Collation:* $a^{12}$ $b^{6}$ (5 cancelled) || $i^{8}$ $ii^{8}$ $iii^{12}$—$xiii^{12}$ $xiv^{14}$ (+ 8*) $xv^{12}$—$xix^{12}$ (1 replaced by blank leaf: xx omitted in numbering) $xxi^{12}$ (3, 4 replaced by blanks) $xxii^{12}$—$xxiv^{12}$ (1 replaced by blank) $xxv^{12}$—$xxviii^{12}$ (3, 10 replaced by blanks) $xxix^{12}$—$xxxi^{12}$ (4 replaced by blank) $xxxii^{12}$ (12 blank, gone).

The lost leaves are the beginning of 1 Peter, 2, 3 John, beginning of Romans, Gal., Eph., Titus.

The book is a very interesting example of Italian ornament and writing: the best pages are those which contain the Canons, under arches supported by columns: the colours employed here are red, blue and yellow. The large initials have white, red, blue, yellow and green; they are of interlaced work, sometimes containing dragons, and the stalks of the letters are panelled. Acts has the heading Incipit Actuum Apostolorum; and at the end, the only stichometric note in the book, EXPLICIT LIBER ACTVVM APOSTOLORVM HABET VERS̄ .IIIDC.

## 238. Psalterium cum Canticis.

Vellum, $8\frac{1}{2} \times 6$, ff. 137, 19 lines to a page. Cent. xiii (early). Binding, white skin over wooden boards, wormed: strap and pin fastening gone. Purchased in 1894 at Sotheby's, at the Howell Wills sale.

*Collation:* $a^{8}$—$e^{8}$ $f^{8}$ (wants 5) $g^{8}$—$i^{8}$ $k^{8}$ (wants 1) $l^{8}$ $m^{8}$ $n^{8}$ (2 canc.) $o^{8}$—$r^{8}$ $s^{8}$ (wants 1, 6, 7, 8).

The book is German, fairly well written, and with interesting initials to the main divisions of the Psalter.

1. *Beatus uir.* Full page B, blue, red and pink on gold on green, in light coloured frame.
2. *Dominus illuminatio.* Small initial in coarse gold.
3. *Dixi custodiam.* Almost half page, with dragon.
4. *Quid gloriaris.* Three-quarter page, mostly red on green, with dragon.
5. *Dixit insipiens.* Half page, red and blue on gold on green on red.
6. *Salvum me fac.* Almost full page. Large dragon, light brown on gold on red.
7. *Exultate.* Half page, red on gold on blue.
8. *Cantate.* A very similar design, yellow on gold on green on red.
9. *Domine exaudi.* Full page: a good design. The letter is mostly light brown, with red, blue and green ornaments, on gold on green on red.
10. *Dixit Dominus.* Half page: blue on gold on red.
11. *Cantica. Confitebor.* A small letter, very like 7, 8.
12. *Matins of the Virgin.* Half page initial, green and red on gold on blue. The smaller initials are for the most part gold or blue. The gold is throughout poor in quality.

The contents of the book are

| | | |
|---|---|---|
| 1. | Table to find Easter, cent. xv | f. 1 *a* |
| 2. | Psalter, Cantica and Litany | 1 *b* |
| 3. | Hours of the Virgin (one leaf only) | 137 |

The Litany has lost a leaf which contained the invocations of Martyrs and Confessors; but some of the Virgin Saints remain: Margaret, Ottilia, Elizabeth, Brigida, Barbara, Petronilla, Eulalia, Verena, Elena, Mary of Egypt.

Ottilia and Verena point to Germany as the birthplace of the MS.

## 239. Psalterium cum Canticis.

Vellum, $6\frac{1}{8} \times 5$, ff. 166 + 35, 16 lines to a page. Cent. xiii (late). Binding of cent. xvii, with two clasps. Purchased in 1894 at the Howell Wills sale, at Sotheby's.

*Collation:* 15 leaves of paper || $a^2$ $b^8$—$x^8$ $y^2$ $z^2$ || + 20 ff. of paper.

Contents:

| | |
|---|---|
| Antiphons and hymns de Tempore and de Sanctis, including one for S. Bernard. Cent. xvii, xviii: on paper | f. i |
| Two leaves with paintings | 1 |
| Psalter, Cantica, Credo, Quicumque vult | 3 |
| Two leaves with paintings | 165 |
| Antiphons and hymns, with music, on paper, including those for S. Bernard and S. Stephen, abbot. Cent. xvii, xviii | xvi |

S. Stephen is probably the Abbot of Citeaux, 1134.

The book is of German origin, the hand pointed and fairly good, the pictures and ornaments coarse but not ineffective. The prevailing colours are red, blue, green and silver.

Quires *r* and *s* are palimpsest.

The four pictured leaves ought to form one gathering of four leaves, *z* being placed inside *a*. They will be described in their proper order. Each is enclosed in a red frame.

1. *Annunciation.* Two figures, standing, the angel on *L.*: the dove flies down to the Virgin's head. Silver ground on green: a lily rudely sketched in white between the figures.

2. *Nativity.* The Virgin reclines on a mattress across the front. Joseph in pointed hat, with stick, white hair and beard, sits at her feet. The manger behind, supported on three tiers of three round-headed arches: the child in it. Heads of ass (*L.*) and ox above: the star between them. Ground, silver and green, as throughout.

3. *Adoration of the Magi.* Two stand, one kneels: one of the standing ones holds a casket and points to the star: the kneeling one holds a globular vessel. On *R.* the Child in green stands on the Virgin's knee, who is crowned and throned: her footstool has four arched openings.

4. *The Scourging.* Christ full face with blue loin-cloth, and covered with wounds, stands bound to a slender red pillar. A scourger on either side: the one on *R.* holds birch and whip.

5. *Crucifixion.* Christ on a green cross, nailed with three nails. The Virgin on *L.*, S. John on *R.* with book.

6. *Resurrection.* In front, two soldiers in mail, one with shield and helmet, both in surcoats, recline: three lances upright behind them, the third being on the further side of the tomb. Christ, fully clothed, holding red banner and blessing, steps out of the tomb. The lid of the tomb is laid cross-wise.

7. *Ascension.* In front, the mountain, brown, with the two foot-marks on it. On *L.* the Virgin, on *R.* S. John. Nine apostles in two rows behind, all full face. Above, the feet and drapery of Christ ascending into a blue and white cloud.

8. *Christ in glory.* He is seated blessing, with book; on a rainbow in a mandorla; another rainbow beneath his feet. In the spandrels are the heads of the four Evangelistic creatures, with blue nimbi.

The following Psalms have large initials:

*Beatus uir.*
*Dominus illuminatio*, with a figure in red.
*Dixi custodiam.*
*Quid gloriaris*, with dragon.
*Dixit insipiens.*
*Saluum me fac.*
*Exultate.*
*Cantate.*
*Domine exaudi.*
*Dixit Dominus.*

# APPENDICES.

## I.

The following are the local or otherwise noticeable Saints who occur in the Kalendar of no. 147, which is a *Horae* of Milan or its neighbourhood:

| | | |
|---|---|---|
| January. | | |
| 7 | 7 Id. | S. Ysidori Ep. et Conf. |
| 9 | 5 | SS. Vitalis et Saturnini. |
| 11 | 3 | S. Macharii Abbatis. |
| 12 | 2 | S. Ciriachi Ep. et M. |
| 14 | 19 Kal. Feb. | S. Datii Ep. |
| 18 | 15 | S. Liberate V. |
| 19 | 14 | S. Bassiani Ep. et Conf. |
| 23 | 10 | S. Anastasii M. |
| 29 | 4 | S. Iuliani Ep. |
| 30 | 3 | S. Savine V. |
| 31 | 2 | S. Julii Presb. |
| February. | | |
| 1 | Kal. | S. Severi Ep. |
| 12 | 2 Id. | S. Elularie V. et M. |
| 14 | 16 Kal. Mart. | S. Faustini. |
| 16 | 14 | SS. MM. Donati et soc. |
| 17 | 13 | S. Mansueti Ep. |
| 18 | 12 | S. Constantie V. |
| 19 | 11 | S. Marcelini. |
| 20 | 10 | S. Corone V. |
| 21 | 9 | S. Ambrosii Ep. |
| 24 | 6 | S. Innocentii. |
| 25 | 5 | S. Alexandrii Ep. |
| 26 | 4 | S. Leonardi Ep. |
| 27 | 3 | S. Rufine V. |
| 28 | 2 | S. Romani. |
| March. | | |
| 2 | 6 Non. | S. Simpliciani. |
| 10 | 6 Id. | S. Benedicti Ep. |
| 13 | 3 | S. Lazari Archiep. |
| 15 | Id. | S. Longini. |

| | | |
|---|---|---|
| March. | | |
| 17 | 16 Kal. Apr. | Depositio eiusdem. |
| 18 | 15 | S. Joseph nutritoris. |
| 23 | 10 | S. Pigmerii Ep. |
| 26 | 7 | S. Martiani. |
| 29 | 4 | S. Secundi. |
| April. | | |
| 1 | Kal. | S. Theodore V. |
| 2 | 4 Non. | S. Abundii. |
| 3 | 3 | S. Theodosii. |
| 5 | Non. | Depositio S. Ambrosii. |
| 6 | 8 Id. | S. Celestini. |
| 8 | 6 | S. Apolonii Ep. |
| 9 | 5 | S. Illarii M. |
| 12 | 2 | S. Zenonis. |
| 16 | 16 Kal. Mai. | SS. MM. Maximi et aliorum. |
| 17 | 15 | S. Caloceri M. |
| 18 | 14 | S. Galdini Ep. |
| 19 | 13 | S. Maioli. |
| 26 | 6 | SS. MM. Vitalis et co. |
| 28 | 4 | S. Vitalis et Valerie. |
| 29 | 3 | S. Petri Martiris. |
| May (Madius). | | |
| 4 | 4 Non. | S. Gotardi. |
| 5 | 3 | S. Gerontii Archiep. |
| 7 | Non. | S. Placiti. |
| 9 | 7 Id. | SS. MM. Casti et Plumii. |
| 10 | 6 | Transl. S. Nazarii. |
| 13 | 3 | S. Saviniani M. |
| 16 | 17 Kal. Jun. | S. Victorini. |
| 17 | 16 | S. Syri Ep. Papiensis. |
| 19 | 14 | S. Petri Celestini. |
| 20 | 13 | S. Bernardini. |
| 22 | 11 | S. Boni Conf. |
| 23 | 10 | S. Desiderii. |
| 25 | 8 | S. Dionisii Ep. |
| 27 | 6 | S. Bede Presb. |
| 29 | 4 | S. Sisinnii et soc. |
| June. | | |
| 1 | Kal. | S. Gratiani. |
| 3 | 3 Non. | S. Adelberti Ep. |
| 6 | 8 Id. | S. Filippi leuite et Conf. |
| 7 | 7 | S. Pauli Ep. et M. |
| 12 | 2 | SS. Naboris et Cirini M. |
| 13 | Id. | S. Antonii de Padua. |
| 14 | 18 Kal. Jul. | SS. Cantianorum MM. |
| 16 | 16 | S. Ferioli Presb. |

June.

| | | |
|---|---|---|
| 18 | 14 Kal. Jul. | S. Hymerii Ep. |
| 19 | 13 | SS. Protasii et Geruasii. |
| 20 | 12 | S^a Florentia V. |
| 21 | 11 | S^e Dometrice M. |
| 25 | 7 | S. Febronie V. |
| 27 | 5 | S. Crescentis Ep. |

July.

| | | |
|---|---|---|
| 3 | 5 Non. | Transl. S. Thome. |
| 4 | 4 | S. Olderici Ep. |
| 6 | 2 | S. Tranquilini. |
| 8 | 8 Id. | S. Ampelli Archiep. |
| 12 | 4 | S. Naboris et Felicis. |
| 13 | 3 | S. Amadei. |
| 14 | 2 | S. Iusti. |
| 15 | Id. | S. Jacobi Ep. |
| 17 | 16 Kal. Aug. | S. Marcelline V. |
| 19 | 14 | S. Materni. |
| 20 | 13 | S. Anselmi. |
| 28 | 5 | S. Nazarii et Celsii MM. |
| 31 | 2 | S. Kalimeri. |

August.

| | | |
|---|---|---|
| 3 | 3 Non. | S. Gaudentii. |
| 7 | 7 Id. | SS. Donati et Carpofori. |
| 9 | 5 | S. Fermi. |
| 17 | 16 Kal. Sept. | S. Magnetis et Agapiti. |
| 21 | 12 | S. Luterii. |
| 25 | 8 | S. Zenesii M. |
| 27 | 6 | S. Saluatoris. |
| 31 | 2 | S. Robustiani. |

September.

| | | |
|---|---|---|
| 1 | Kal. | S. Egidii de Prouentia. |
| 2 | 4 Non. | S. Justini M. |
| 3 | 3 | S. Antonii M. |
| 4 | 2 | Depositio S. Auxiani Archiep. |
| 5 | Non. | S. Zacharie. |
| 6 | 8 Id. | S. Heleuterii Ep. |
| 7 | 7 | S. Regine V. |
| 15 | 17 Kal. Oct. | S. Nicodemi. |
| 17 | 15 | S. Satyri. |
| 18 | 14 | S. Eustorgii. |
| 26 | 6 | S. Cleophe M. |
| 27 | 5 | SS. Florentini et Flavii. |

October.

| | | |
|---|---|---|
| 3 | 5 Non. | S. Candide V. |
| 5 | 3 | S. Crispi M. |

October.

| | | |
|---|---|---|
| 6 | 2 Non. | S. Sufie V. |
| 8 | 8 Id. | S. Pelagie. |
| 9 | 7 | S. Domnini M. |
| 10 | 6 | S. Paulini Ep. |
| 11 | 5 | SS. Fausti et Marcelli. |
| 13 | 3 | S. Girardi. |
| 15 | Id. | S. Galli. |
| 17 | 16 Kal. Nov. | S. Maximini Ep. |
| 19 | 14 | S. Columbari. |
| 24 | 9 | S. Seuerini M. |
| 26 | 7 | S. Heucharisti. |
| 27 | 6 | S. Florentii M. |

November.

| | | |
|---|---|---|
| 4 | 2 Non. | S. Vitalis et Agricole. |
| 7 | 7 Id. | S. Herculani. |
| 9 | 5 | S. Aurelii Ep. |
| 12 | 2 | S. Archatii Archiep. |
| 13 | Id. | S. Antonini M. |
| 14 | 18 Kal. Dec. | S. Desiderii. |
| 16 | 16 | S. Eutherii Ep. |
| 18 | 14 | S. Romani M. |
| 19 | 13 | S. Helisabeth de Ungaria. |
| 20 | 12 | S. Benigni. |
| 21 | 11 | S. Columbe V. |
| 26 | 6 | S. Mustiole V. |
| 28 | 4 | S. Euaxii. |

December.

| | | |
|---|---|---|
| 1 | Kal. | S. Castritiani. |
| 2 | 4 Non. | S. Albine V. |
| 3 | 3 | S. Mirocletis Ep. |
| 5 | Non. | S. Dalmatii. |
| 7 | 7 Id. | S. Ambrosii Archiep. |
| 9 | 5 | S. Syri Ep. |
| 12 | 2 | S. Pauli Ep. |
| 14 | 19 Kal. Jan. | S. Matrognani. |
| 15 | 18 | S. Matroniani. |
| 18 | 15 | S. Innocentii M. |
| 23 | 10 | S. Victoris Ep. |
| 30 | 3 | S. Eugenii Ep. *rubr.* |

## II.

On the Atlas by Baptista Agnese (no. 181), Mr H. Y. Oldham, University Lecturer in Geography, has very kindly communicated to me the following additional particulars:—

'There are in the British Museum two atlases by Baptista Agnese, dated 1536 and 1564 respectively. These are the earliest and latest maps by him which exist anywhere, as it seems, though there are many whose dates lie between the two years in various continental libraries. Of these, one of the finest (now at Venice) has been reproduced in photographic facsimile by M. Fischer. It is dated 1554.

The Fitzwilliam atlas shews an advance on the geographical knowledge displayed by the atlas of 1536, and is not marked by the deterioration in skill of execution which is noticeable in that of 1564. It is, in fact, almost identical with that of 1554 in regard of its execution and the knowledge it displays. The atlas of 1554 has, like the Fitzwilliam specimen, a number of kings represented on the maps of Europe. This is not a common feature in Agnese's maps.

In Mr Searle's catalogue an attempt has been made to determine the date of the atlas by these kings. As I felt this method was liable to error (for the figures might have been inserted after the maps were made), I examined the 1554 maps carefully, and found "Philippus rex Hispaniæ rex Angliæ." Now, though Philip became King of England in 1554, he did not succeed to the Spanish throne till 1556. Another more pertinent inscription is "Ferdinandus Rex Romanorum." This title became in the 16th century that of the Emperor-designate, during the reigning Emperor's lifetime. Now Ferdinand became Emperor-designate on Charles V.'s abdication in 1556, and Emperor-elect in 1558. I should say therefore in this case that though the map is dated 1554, some at least of the kings were inserted between 1556 and 1558.

As regards the Fitzwilliam map "Phylipus rex Ispaniæ" would shew it to be possibly later than 1556, and, as there is not the

addition "rex Angliæ," possibly later than 1558, in which year Elizabeth ascended the throne. The absence of "Ferdinandus rex Romanorum" would also point to its being later than 1558, the year in which he became Emperor, but, as I have pointed out, these royal figures *may* have been later additions.

More certain evidence is to be found in Suleyman's name as "imperator turcarum."

As his reign ended in 1566, it must be earlier than that date.

In the catalogue 1567 is suggested, apparently because there is a "Rex Scotiæ," and James' reign began in that year.

When I first saw this it struck me that the Italian cartographer would not be much troubled as to whether so small and out of the way a country as Scotland had a king or queen, and I found that the 1554 map, which is certainly earlier than 1558, as shewn above, had a "Rex Scotiæ," though Mary Stuart reigned from 1542—1567. The error might have arisen from Mary being the wife of Francis II. of France from 1558—1560.

Briefly therefore the case lies thus; in point of geographical knowledge your map agrees with the 1554 map; in point of execution it does not shew the falling off in that of 1564.

Quâ kings, it must be earlier than 1566 and is probably later than 1558. I think therefore c. A.D. 1560 would be a fair description.

The arms are those of the family of Peretti of Montalto, whose most distinguished member was *Pope Sixtus V.*, by whom, according to Litta, they were invented. He was elected Pope in 1585, but this has no particular bearing on the date of the maps.'

## III.

The Fitzwilliam Missal, no. 34, contains in its Kalendar a number of Obits of Fitzwilliams of Sprotborough and Aldwark between 1433 and 1489, and also some festivals of interest. They are as follows:

### *Obits etc.*

*January.* Memorandum quod in festo S. Hillarii, anno regni regis Henrici sexti xxvi° natus fuit Thomas ffitzwilliam apud Wadworth, filius primogenitus Ricardi ffitzwilliam militis.

*Feb.* 2. Natiuitas Elizabethe ffitzwilliam iunioris a° dom. M° cccc. lxxii°.

5. Mem. quod v° die ffebr. obiit Edmundus ffitzwilliam, a. d. M° cccc° xxx°.

8. Obitus Thome Clarell et Elizabeth vxoris eius sexta feria in IIII^or^ temporum quadragesime.

*Mar.* 8. Obitus Elizabeth Clarell.

14. Obitus Katerine vxoris Edmundi ffitzwilliam et ffilie Johannis Clyfton Militis a. d. M° cccc° xxxiiii°.

*May* 1. Obitus Thome Clarell et Matildis vxoris sue.

17. Obitus domine Matilde Strother ffilia (*sic*) Johannis Hothom Militis a. d. M° cccc° xxxiii°.

*July* 29. In red. *Dedicacio ecclesie de Ekilsfeld.*

*Aug.* 26. Obitus domine Matildis Comitisse Cantebrig. a. d. M° cccc° xlvi°.

*Sept.* 22. Obitus domini Ricardi ffitzwilliam Militis a. d. M° cccc° lxxix°.

*Oct.* 26. Obitus Isabelle Wyntworth ffilie Ricardi ffitzwylliam Militis a. d. M° cccc° lxxxix°.

*Dec.* 24. Mem. quod xxiiii° die Decembr. obiit Edmundus filius Edmundi ffitzwilliam a. d. M° cccc° lx° v°.

### *Saints.*

*Jan.* 8. *In red.* Translacio S. Willelmi Archiep. semper celebratur dominica proxima post Epiphaniam domini duplex fest. principale.

*Feb.* 4. S. Gilberti Conf. non pontif.

*Mar.* 2. S. Cedde *added.*

xiii. Kal. Ap. S. Cuthberti *in black.*

viii. Kal. Mai. Transl. S. Wilfridi.

*May* 7. S. Johannis Beuerlaci Archiep. *in red.*

26. S. Bede presb.

*June* 4. S. Petroci conf. n. pont.

8. S. Willelmi archiep. d. f. p. *in red.*

17. S. Botulphi Abb. Conf.

*June* 21. S. Leufredi.
22. S. Albani.
23. S. Etheldrede.
*July* 8. S. Grimbaldi.
9. S. Euerildis Virg. n. Mart. ix lect.
28. S. Sampsonis Ep.
*Aug.* 5. S. Oswaldi reg. Mart.
25. S. Hilde V. n. Mart.
31. S. Aidani Ep. Conf.
*Sept.* 4. Transl. S. Cuthberti. ix lect.
*Oct.* 2. S. Thome Herthfordens. ix lect.
4. S. Francisci.
10. S. Paulini archiep.
12. S. Wilfridi archiep. *in red.*
19. Festum Reliquiarum d. f. *in red.*
23. S. Romani archiep.
25. Transl. S. Johannis Beuerlac.
*Dec.* 25. S. Anastasie *in black.*

On the October page of the Kalendar is a set-off of the miniature numbered 3 in the description in this Catalogue.

# CORRIGENDA.

| | | | | | | |
|---|---|---|---|---|---|---|
| Page | 10, line 10, | *for* | gems | *read* | genii |
| ,, | 31, ,, 7, | ,, | 1809 | ,, | 1889 |
| ,, | 43, *after* line 9, | *add* | These are the arms of the family of Oettingen, princes of the Holy Roman Empire. | | |
| ,, | 46, no. 66, | *for* | cradle | *read* | candle |
| ,, | 53, ,, 23, | ,, | *Baeis* | ,, | *Baris* |
| ,, | 80, line 34, | ,, | Fw. 6 | ,, | Fw. 62 |
| ,, | 82, no. 21, | ,, | painted | ,, | pointed |
| ,, | 83, ,, 35, | ,, | are covering | *read* | uncovering |
| ,, | 86, line 3, | ,, | cranework | *read* | framework |
| ,, | 88, no. 9, | ,, | slaves | ,, | staves |
| ,, | 90, line 5, | ,, | no. | ,, | no. 60 |
| ,, | 90, ,, 5, | ,, | Ignatian | ,, | Donatian |
| ,, | 119, no. 265, | ,, | virgin | ,, | wizard |
| ,, | 124, ,, 6, | ,, | Maximian | ,, | Maxentius |
| ,, | 126, ,, 9, | ,, | Maximin | ,, | Maxentius |
| ,, | 131, line 31, | ,, | Serichin | ,, | Swichin |
| ,, | 134, ,, 42, | ,, | Sanders | ,, | Sandars |
| ,, | 139, ,, 45, | *omit* | Horae | | |
| ,, | 140, no. 18, | *for* | rock | ,, | rocks |
| ,, | 141, ,, 8, | ,, | reading | ,, | rising |
| ,, | 161, ,, 107, | ,, | serenading | ,, | descending |
| ,, | 163, ,, 189, | ,, | Arras | ,, | Arms |
| ,, | 165, ,, 252, | ,, | a | ,, | or |
| ,, | 175, ,, 19, | ,, | Foot | ,, | Fool |
| ,, | 180, ,, 11, 12, | *omit* | = | | |
| ,, | 187, ,, 13, | *before* | naturalistic | *insert* | Dove |
| ,, | 193, ,, 95, | *for* | mandola | *read* | mandorla |
| ,, | 195, 198, 202, 203, 204, | *at the beginning of the descriptions of MSS.* | 74, 75, 77, 78, 79 | *insert the word* | Vellum |
| ,, | 200, line 19, | *for* | Bruges | *read* | Bourges |
| ,, | 202, ,, 25, | ,, | Grobei | ,, | Grolier |
| ,, | 207, no. 5, | ,, | breathes | ,, | sends |
| ,, | 208, line 28, | ,, | Searle 104 | ,, | no. 165 |
| ,, | 211, ,, 18, | ,, | Vicasius | ,, | Nicasius |
| ,, | 226, ,, 15, | ,, | name | ,, | arms |
| ,, | 233, no. 10, | ,, | in | ,, | is |
| ,, | 234, ,, 26, | ,, | flower | ,, | tower |
| ,, | 238, line 40, | ,, | No. 5, f. 16 | ,, | No. 118 |
| ,, | 240, no. 35, | ,, | John | ,, | Joseph |
| ,, | 242, ,, 19, | *add* | Pours wine into cask, in a room. | | |
| ,, | 246, ,, 7, | *omit* | (100—7) | | |
| ,, | 248, ,, 37, | *for* | Gath | *read* | Gad |

| | | | | | |
|---|---|---|---|---|---|
| Page 255, | no. 30, | *place* | Miniatures to Matins and Lauds gone | *after* | borders |
| ,, 256, | ,, 53, | *for* | wood | *read* | sword |
| ,, 256, bottom, | ,, | | Fw. 29 | ,, | Fw. 39 |
| ,, 259, | no. 40, | ,, | two gold. Soldiers | *read* | Two gold soldiers |
| ,, 266, line 4, | ,, | | Searle 38 | *read* | Searle 58 |
| ,, 289, *sub fine*, | ,, | | Trinete | ,, | Timete |
| ,, 299, | no. 21, | ,, | weeping | ,, | weaving |
| ,, 300, | ,, 40, | ,, | *Anthony* | ,, | *Hours* |
| ,, 302, line 17, | ,, | | Euterpius | ,, | Eutropius |
| ,, 309, | no. 33, | ,, | head | ,, | bread |
| ,, 309, | ,, 44, | ,, | Joseph and Angel | *read* | Joachim and Anne |
| ,, 311, | ,, 82, | ,, | John the Baptist | *read* | Christ |
| ,, 316, | ,, 16, | ,, | Jews | *read* | Jesus |
| ,, 358, | ,, 16, | ,, | LFPERES | ,, | LEPERES |
| ,, 387, line 19, | | ,, | C. Y. | ,, | H. Y. |
| ,, 387, | ,, 20, | ,, | Agrese | ,, | Agnese |
| ,, 388, | ,, 30, | ,, | f. 118 | ,, | f. K 8 |
| ,, 408, | ,, 5, | ,, | Books | ,, | Book |
| ,, 416, | ,, 15, | ,, | xiii | ,, | xviii |

## ADDENDUM.

The strange legend of the birth of S. Anne, which occurs in MS no. 20, where I have given an analysis of it, is apparently very rare. Dom Morin of the Abbey of Maredsous, the well-known scholar, and discoverer of the Latin Version of Clement's Epistle to the Corinthians, has most kindly put me in the way of finding out what has been already written on the subject. Leroux de Lincy in his *Livre des Légendes* (Paris, 1836, pp. 24—29) gives an analysis, with extracts, which he also communicated to the authors of the *Histoire littéraire de la France* (tom. xviii.), pp. 833—837.

From these sources we gather that the MS he used was of cent. xiii, and came from the "ancienne bibliothèque de Cluny." It contained:

1. *Image du monde*, by Osmont.
2. *Chronique*, from the Creation to 1279.
3. *Les questions*, a moral poem.
4. *Le livre des preuves*, prognostics in a metrical form.
5. The *Bible en vers* of Herman the priest, in which the legend of S. Anne is intercalated. It is in octosyllabic lines, while the rest of the poem is in Alexandrines. It has a separate title, *De Notre-Dame Sainte Marie*, and begins

Se vos volez que je vos die
De Dieu et de Sainte Marie
Or faites pais...

Apparently it only goes down as far as the Massacre of the Innocents.

Hence it would appear that the Fitzwilliam MS is a more complete copy of the poem, and would be worth editing on all accounts. In 1836 there was no MS of the poem in the *Bibliothèque Nationale*.

A misprint has survived on p. 36, l. 14 from the bottom: for .xiii° *read* xxiii°. The date of MS 20 is 1323.

# INDICES.

I. Index of Historical Scenes.

This Index includes all historical and legendary scenes and personages, Biblical and otherwise, but does not include Saints.

II. Index of Objects.

This Index includes representations of birds, beasts, ecclesiastical and domestic furniture, arms, and the like.

III. Index of Saints.

All pictures of Saints, and invocations or other mentions of noteworthy Saints, are included in this Index.

IV. Index of Names and Places.

Names of places, of owners and scribes of MSS., and of persons mentioned, not being authors, are in this Index.

V. Index of Literary Contents.

Including names of authors and treatises.

## NOTICE.

The numbers in blacker type are those of the MSS.: those in smaller type refer to the pictures in the MSS. Thus the entry, **39** 29, 57, means that a certain subject is found in the 29th and 57th miniatures of MS. no. **39**.

A simple reference in black type (e.g. **52**) usually means that the subject is mentioned in the account of MS. **52**, not in the list of its miniatures.

References to particular pages of a MS. are made thus: **48** f. 3.

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